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The PRACTICAL COURSE OF SCIENTIFIC INSTRUCTION at this Institution is under the direction of Dr. A. W. HOFMAN, assisted by Dr. JOHN BLYTH, and junior assistants.  
The FOURTH SESSION will commence on MONDAY, the 8th of March next, in the NEW LABORATORY, and end on the 31st of July.  
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The hours of attendance are from nine to five.—Further particulars may be obtained on application to the Secretary, at the Office of the College, Hanover-square.  
By order of the Council,  
WILLIAM JOHNSON, Secretary.

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**ROYAL INSTITUTE OF BRITISH ARCHITECTS.**  
The Council having reported to the Members, at the General Meeting, on Monday, the 22nd inst., their decision as to the Design and Essays submitted in competition for the Royal Medal, and the Medals of the Institute for the year 1846, (COMPETITORS are hereby informed that the Report is open for their inspection, in the Library of the Institute, on Mondays, Thursdays, and Fridays, between the hours of 10 a.m. and 5 p.m.; and that the Drawings and Essays, together with the sealed letters of successful Competitors, will be delivered to them on application to the Librarian.  
At Grosvenor-street, February 24th, 1847.

**SOCIETY OF ARTS.**  
PRESIDENT,  
H.R.H. PRINCE ALBERT, D.C.L. F.R.S. &c.  
1. PREMIUMS for Works of Merit in DECORATIVE ART MANUFACTURES, to be delivered on or before the 5th of May 1847.—A List of the subjects for which Premiums, amounting to 100 Guineas, with 40 Medals, are offered, will be sent by Post to all persons who furnish their Names to the Society's House, John-street, Adelphi, London.  
2. AN EXHIBITION of Select Specimens of RECENT BRITISH MANUFACTURES is about to be opened in the Society's House, in John-street, Adelphi. Details of this plan may be had on application as above directed. The EXHIBITION OF PICTURES in aid of this object will take place in June.

**ART-UNION OF LONDON;** Incorporated by Royal Charter.  
President.—H.R.H. THE DUKE OF CAMBRIDGE.  
The list for the current year is now open. Subscribers will receive for each guinea paid, besides the chance of obtaining a work of art, an Art Union ticket, which entitles the holder to a share in the "Neapolitan Wedding," engraved by Mr. Charles Rolls and Mr. F.A. Heath, respectively, after T. Uwins, R.A., with a set of engravings in outline from seven of the cartoons submitted in competition for the premium of 5000, offered by the Society for an historical picture.  
4 Trafalgar-square, Jan. 1, 1847. GEORGE GODWIN, Hon. Sec.  
LEWIS COCKOC, J. Sec.

**UNITED SERVICE INSTITUTION,** Whitehall Yard.—THE SIXTEENTH ANNUAL MEETING of the Members will be held at the Institution, on SATURDAY, the 6th of March. The Chair will be taken by Lieut.-Gen. SIR JAMES L. LUSHINGTON, G.C.B., Madras Army, at Two o'clock precisely.  
By order of the Council,  
L. H. J. TONNA, Secretary.

**GRAND MEETING on the SUBJECT of CRACOW, the MARQUESS of NORTHAMPTON in the Chair.—On TUESDAY, the 2nd of March, a MEETING to PETITION the CROWN on the Amendment of the Free City of Cracow to the Austrian Empire, in violation of the Treaty of Vienna, will be held at Freemasons' Hall, Great Queen-street, Lincoln's Inn-buildings.—The Marquess of Northampton will take the Chair at One o'clock precisely.**

**LONDON and WESTMINSTER BANK.**  
NOTICE.—WHEREBY GIVEN, that the ANNUAL GENERAL MEETING of the Proprietors of this Company will be held at the Bank, in Lombury, on WEDNESDAY NEXT, the 1st day of March, at 1 o'clock precisely, to declare a Dividend; to elect a Committee for the election of Joshua Walker, Esq., who has been nominated by the Board of Directors in the room of Patrick Maxwell Stewart, M.P. deceased; to appoint three Directors in the room of Thomas Farncomb, Esq., David Salomonson, Esq., and Henry Bonquet, Esq., who go out by rotation, but being eligible, offer themselves for re-election. Also to consider the proposition of appointing two additional Directors; to proceed to such other business, and for such resolutions as may be deemed proper, being duly qualified, Henry Buckle, Esq., and John Garrett Collier, Esq., have proposed themselves as such Directors, and have given the necessary notices.  
By order of the Board,  
JAMES WILLIAM GILBERT, General Manager.  
Lombury, January 28, 1847.  
The Transfer Books will be closed from the 15th of February until the 10th of March, to prepare for the Dividend.

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SATURDAY, LONDON, FEBRUARY 27, 1847.

## REVIEWS

*United States Exploring Expedition, during the Years 1838, 1839, 1840, 1841, 1842, under the Command of Charles Wilkes, U.S.N.—Ethnography and Philology.* By Horatio Hale, Philologist of the Expedition. Philadelphia, Lea & Blanchard.

THIS ponderous quarto volume is devoted to two subjects which could not well be dissevered. They are important subjects, too, as relating to the people of Oceania;—who from a period anterior to all records have occupied the boundary between the Old and New Worlds, and whose migrations from the one to the other may be traced with a facility little expected by our fathers, or even by ourselves, thirty years ago. Indeed, the light which, within that period, has been thrown on ethnographical and philological science is surprising. As usual in such cases, we English have been the most successful in the collection of elementary facts; but have left to the Germans chiefly, and in some degree to the French, the less onerous task of arranging, comparing, and deducing results. Our own missionaries have been the great instruments by which such facts have been collected:—and next to them in ardour of research must be classed the missionaries sent forth by the United States. The United Brethren (or as we more generally term them, Moravians), it is true, while they have been at great pains to acquire the languages of the people among whom they have laboured, have not often been found composing grammars or stringing words into vocabularies;—still less have they dreamed of extending the boundaries of philology: and the Wesleyan missionaries, with very few exceptions, have thought only of the duties immediately before them. Still, however, they and the missionaries of other denominations (take, as an example, the indefatigable and devoted Mr. Williams) have made accessions to our knowledge which, if individually small, become more than respectable when viewed in the aggregate.

Of governments it cannot be said that they have done much to encourage subjects like those which constitute the volume before us. They have been liberal in the patronage of all attempts to extend the bounds of physical geography; but the instruments selected for that purpose, the officers of the navy—whether in Russia or France, America or England—have not been much distinguished for general information,—least of all, for that which relates to the races and languages of mankind. That with experienced mariners it would have been advisable to associate men of more enlarged views—men whose exclusive province it should have been to search out facts relating to these matters,—is a truth, we should think, now obvious enough. We have no wish to dwell on past omissions, save as a caution for the future. The American government has set an example which we hope will be followed. The name and title—"Horatio Hale, Philologist of the Expedition," whatever sound they may have in the ears of our Admiralty functionaries, are such as the Washington authorities may feel justly proud of. Mr. Hale has done honour to both himself and his employers; and his labours will be appreciated by Europe,—especially by those men who, like the Humboldts, are ever ready to make new facts subservient to logical theory. In his "grammars," and "vocabularies" (or we should rather say *attempts* at both,—for in some instances he is the first to occupy the ground), which comprise a por-

tion of this volume, he exhibits great zeal, great industry, and no small share of acuteness. It is true that his previous studies in general language—and especially in that branch of it (the Malayo-Polynesian) which is most prevalent in Oceania—have been much less comprehensive than might have been desired. He seems to have directed himself to his particular task with little preparation beyond that which he could derive from preceding navigators and a few modern missionaries. But this very circumstance, injurious as it seems, at least saves us from one infiction—that of a favourite *system*. The writer in having no preconceived theory differs widely from the Marsdens and Crawfords,—and still more so from the Continental speculators who have so frequently confounded Dr. Prichard. It will be time enough to systematize when the necessary facts shall have been collected,—when a dozen more such volumes as the present shall be before us. Till then, it is useless to expatiate on the paternity of either races or languages. Affinities or divergencies are all that can, or should, be noticed till we have a much wider foundation on which to construct. Such honest inquirers as Mr. Williams and Mr. Hale have contributed more to our actual knowledge of the subjects under consideration than all other writers put together.

The question as to whether the population spread over the islands of Oceania has been originated by two or by three distinct races, is one which has not been satisfactorily answered. As to the Yellow race, who occupy Malaisia (the islands of the Indian Ocean), and the Black, who are settled in Melanesia, or the central islands between New Guinea and the Vitian group, there can be no room to dispute. Their physical characteristics set the matter at rest as regards them. But whether the third great division, the inhabitants of "Polynesia" properly so called, who occupy the eastern islands of the Pacific from New Zealand to the Sandwich group, are derived from a mixture of the two, or from other elements, or from all together, is less clear. That more than two races have combined to this result is rendered probable by the fact that we find in some of the groups characteristics which can scarcely have been derived from either the Yellow or the Black—at least as they exist in the western parts of Oceania. Thus it is in regard to the islands of "Micronesia" (the *small* islands as they are appropriately called), which are situated to the north of the Melanesian archipelago. In complexion their inhabitants approximate to the Polynesians; while in language they are distinct—often widely so; and in religion they resemble the Tartars of Japan and China. "Australia" seems to be chiefly peopled by the Melanesian race; but more than one black stock must have contributed to the actual population. This, indeed, is not the opinion of Mr. Hale; but that writer can perhaps not be expected to know so much of that island-continent as the reading public of England, who have been daily acquiring information respecting it which he has had little opportunity of consulting. One of the last books which it has been our lot to consult,—that of Lieut. Stokes of the *Beagle*—has confirmed all previous testimony as to the distribution of race in Australia. The inhabitant of the northern coast bears little resemblance physically to him of the eastern and south-eastern. Nor, so far as a conjecture can be formed on the inference of language, is there the slightest reason for supposing that both have sprung from a common stock.

Mr. Hale commences his ample volume with the Polynesian division of his subject. It is

certainly the one with which he is most conversant; but it is also that which has probably the least novelty, inasmuch as it has been most frequently studied by English navigators and missionaries. Yet the writer contrives even here to make some additions to our previous knowledge—as well as to correct the false and confirm the imperfectly known. The entire population of this branch he does not estimate at half a million. It is strange, yet true, that the colour of this people is often the lightest nearest to the equator;—darker as we proceed from it, whether to the north or south. By what law is this to be explained? Mr. Hale, we may observe, is less disposed than most voyagers to acquiesce in other physical characteristics as indicative of race; while, on the other hand, he detects distinctions between people who have been held to be of the same,—so great, indeed, as often to defy the artificial lines of demarcation which writers have been fond of drawing. Beyond the colour of the skin and of the hair, it is perhaps scarcely possible to fix on any generic characteristic; while distinctions between islanders belonging to one great family (so far as physical appearance and language enable us to judge) are often palpable enough to confound all such inferences. The truth is, we have suffered habits of theory to mislead us. We must find new and more comprehensive distinctions;—or allow that locality, more or less of exposure to climate, idleness, severe labour, quality of food, abundant or scanty or hard fare, have greater influence on those which really exist than we have yet been willing to allow. On the subject of the remarkable distinctions that prevail amongst people whom we regard as kindred, take, for instance, the following:—

"The people of the Union Group (Fakaofu, &c.) resembled very closely those of Samoa, except, as has been before remarked, that they were of a somewhat lighter hue, a fact the more remarkable, as they live on a low, flat coral island, only nine degrees from the equator. They are of good size, well formed, with smooth skins and little beard. Their hair also, for some reason, seemed to be thinner than usual, and some of them were partially bald. This circumstance may serve to account for the fact that among the articles which they brought off for sale were several packages of false hair, neatly put up for wearing. At Depeyster's Group, ten degrees farther west, are found people speaking the same language with those of the last-mentioned islands, but of very different personal appearance. In colour, they are as dark as the New Zealanders. Their hair is thick and bushy, and in some slightly frizzled. They differ from all the other Polynesians in having abundant beards. Their skin also is rough to the touch, as in the Melanesians."

Is greater dependence, however, to be placed on the characteristics which the French call *moral*? Even language, the surest of all, is apt to mislead. We are continually setting out, too, from false principles. Well does Mr. Hale observe:—

"Nothing is more common in the writings of many voyagers than such phrases as the following:—'These natives, like all savages, are cruel and treacherous;'—'The levity and fickleness of the savage character;'—'The tendency to superstition, which is found among all uncivilized tribes;'—'The parental affections which warm the most savage heart,' &c. These expressions are evidently founded on a loose idea that a certain sameness of character prevails among barbarous races, and especially that some passions and feelings are found strongly developed in all. A little consideration will show that this view must be erroneous. It is civilization which produces uniformity. The yellow and black races of the Pacific, inhabiting contiguous islands, differ more widely from each other than do any two nations of Europe. The points of resemblance between the





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choice parts of all kinds of food (such as the head of the pig and tortoise, &c.) After living awhile in this situation, Ndengi had an attack of leprosy, and determined to remove to Verata, which has ever since been considered impregnable. Here he resolved to be no more seen by man, and for this purpose took the form of a serpent, as before related."

Again:

"There are still other deities whose offices and attributes are connected with the native belief respecting the future state of the soul. The most important of these is one who approaches to the vulgar idea of the devil. He is called by such as worship him, who are not many, *Ratu-mbatindua*, or the one-headed lord; others speak of him as the *kalou kana*, devouring god, or *kalou tha*, evil deity; and in La-lemba he is commonly termed *Samu-ialo*, or destroyer of souls. He has the form of a man, with wings in place of arms, provided with claws to snatch his victims. He has a tooth so large that, as the natives say, when he is lying in his house it goes over the roof. He flies through the air, emitting sparks of fire, like a meteor. He is said to roast in a fire and eat the souls of men who are delivered over to him by the supreme divinity."

The following extract affords coincidences which will not be lost upon the observing reader:—

"The immolation of women at the burial of a chief has been thought to afford an evidence of connexion between these islands and some Asiatic nations. However this may be, the fact itself is sufficiently striking. The reason assigned for the custom by the natives is connected with their belief concerning the destiny of the soul. As the disembodied spirit of the chief is supposed, before it finally descends to the *Mulu* or hades, to dwell for a time in the *thimbar-thimbar*, which is usually some district or island near his original home, and to be there engaged in occupations similar to those which he followed during life, the natives consider that the wife, in accompanying him to this residence, is merely doing her duty towards her companion, who, without her, would be living a lonely and cheerless existence."

It is a relief to turn from these savages to the inhabitants of Micronesia; whose colour seems to be lighter than that of any other islanders in Oceania:—

"In character, the Micronesians—at least those of them who belong to the lighter coloured tribes—will compare advantageously with any other people, whether savage or civilized. Their most pleasing trait, and at the same time, their most striking trait, is a certain natural kindness and goodness of heart, to which all their visitors, of every country and character, bear the same testimony. Wilson at the Pelew Islands, Kotzebue at Radack, Duperrey and D'Urville at Ualau, Lütke and Martens at all the western islands, O'Connell and every other visitor at Rumbia, Paulding at the Mulgrave Group, and our Expedition at Makin, have had occasion to remark the sweetness of temper and the absence of any harsh and violent feelings, which characterize the inhabitants. This is especially deserving of note, inasmuch as there is no quality more rare, or about the existence of which scepticism is more justifiable, than that of real benevolence among savages. In this case, however, the strong and decided testimony of so many witnesses can leave no doubt that the natives of the Caroline Islands are, for the most part, a kind, amiable, and gentle race."

Of these people there are three classes, or rather castes—chiefs, gentry, and slaves. The latter is evidently of negro origin:—

"The three classes are called, according to O'Connell, *Moojohs* (*Mundjah*), *Jerejohs* (*Tsheridjo*), and *Nigerts* (*Naiakat*). The general term *aroche* (*arote*), was applied to the first two; it may be translated *gentleman* or *freeman*. These two classes rarely intermarry with one another, and never with the third. The distinction of caste is maintained with great strictness; even in battle, a person of one class never attacks one of another, so that, says O'Connell, 'it is like the encounter of three distinct parties.' All the land in the group is parcelled out into estates, which are the property of the chiefs and freemen. The serfs are considered as affixed to the soil. These estates are never alienated, and pass only by succe-

sion; but this succession is not directly hereditary. The system of descent, both of titles and property, is very intricate and difficult to understand. According to the account received from Mr. Punchard, every chief has a distinguishing title, besides his own proper appellation. The highest rank in the two tribes of *Matalalin* and *U* is *Ishipan*, who is usually called by foreigners the king; then follow, in the line of succession, *Wadjai*, *Tak*, *Natsh*, *Nanoa*, and others still lower. Before a chief can become *Ishipan* he must rise through all these grades or offices, and, of course, there is only one in each tribe holding each of these titles. There are other offices or dignities, the holders of which can never rise to be *Ishipan*; but these, also, have their inferior grades in regular succession. One of these is *Nanigin*, a kind of high priest of the Kiti tribe. The son of a chief is never a chief; this distinction is derived from a certain class of women, called *li'rotah* (noble women), who, by law, can only marry common men; their rank determines that of the offspring."

Again:

"The priests, according to O'Connell, have considerable influence. They are called *edimet*, and belong to the class of petty chiefs; indeed, this word is frequently used to signify merely chief. Their worship is very simple. It consists in prayers and invocations addressed to the spirits (*hani* or *ani*) of departed chiefs. They have neither temples, idols, nor offerings. Certain animals, also, particularly fish, are esteemed sacred among them,—some, as eels, being so to the whole people, while others are merely prohibited to particular families. O'Connell supposes this to proceed from some rude system of metempsychosis, connected with their religious belief."

Such extracts as the foregoing leave little room for doubt as to the origin of the dominant castes in these islands. There would seem to be amongst them five different peoples, all of Tartarian origin, though how far differing in language has yet to be discovered. The ruins of large fortresses and massive walls attest the recent civilization of one at least of these tribes, and their great superiority over all the other people of Oceania. But these are topics which, as yet, are almost unknown even in name. They will not, it may be hoped, continue so much longer. In the whole range of geographical and ethnographic science, we know of no field so alluring to future inquirers as the Micronesian. The interior of China and of Independent Tartary, of Japan and Thibet, are, as they have always been, inaccessible to Europeans; but the genius, language, manners, opinions and institutions of those people may, if we are not greatly deceived, be studied to a considerable extent in these peaceful islanders,—who would probably welcome all men of commercial enterprise.

*George Lovell: a Novel.* By James Sheridan Knowles. 3 vols. Moxon.

Few authors have been at once so popular with the English public and so sparingly handled by the English critics as Mr. Sheridan Knowles. We have an indistinct remembrance of certain pages—or paragraphs, at least—in which his genius was panegyrized by Sir Edward Bulwer Lytton. In the days, too, when Christopher North still actively busied himself with his contemporaries, he promised (or we have dreamed such a thing) a series of articles on the plays by the author of 'Virginus,' 'William Tell,' and 'The Hunchback.' Our voluminous Reviews, however, might have no concern in Drama as a literature, to judge from their almost universal silence with regard to Mr. Knowles, while they have bestowed elaborate attention on more than one privately published play or dramatic poem innocent of the slightest claim on popular favour. This is hardly fair towards a writer as full of individuality as of geniality—who has been popular without coarse concession, and received as a poet without making any extraordinary pre-

tensions. Therefore, before we enter upon a consideration of 'George Lovell,' it is neither an ungraceful nor a superfluous task to sketch some characteristics of a writer who seems now disposed to strive for honours in a career different from that in which he has won his renown.

We believe that the first and last cause of the wide and well-deserved popularity of Mr. Knowles as a dramatist is the heartiness of his writings. Many have excelled him in construction. Critics of the Curdle family assure us that hardly one of his plays contains a fair fifth act. There is a mystery in his most successful drama 'The Hunchback' which no one is able to solve,—not even the author himself. There are many positions in his plays which a more judicious or artful person would have avoided; such, for instance, as the scene in 'The Love Chase' where *Lydia* must wait at the door till her lover determines whether he will condescend to wed her or not. Many authors, again, excel Mr. Knowles in humour and wit—native of the sister isle though he be. There is hardly one lively scene in Mr. Jerrold's slightest comedy which does not contain more drollery, quaintness, and whimsical provocation, than the entire three volumes of Mr. Knowles's dramas. Still less can the latter challenge his contemporaries in historical knowledge or local colour. His old Romans—his Italians—his Swiss—his men of Little Britain and ladies of Whitehall speak the same language—employ the same figures of speech—allude to the same objects. We know, beforehand, how one of his scenes will proceed, so soon as we have entered upon it: not merely the feeling but the form of his speakers' replies. We have by heart the inversions, the amplifications rising to a notable climax—such as the burst of *St. Pierre*, in 'The Wife,' when he has the villain in his power—or the anguished indignation of *Huon*, in 'Love,' when the *Countess* makes him fancy that he has sworn to marry another Catherine than herself—or the sudden relaxation of the Governor's sternness in 'The Maid of Mariendort,' when the child will be admitted to her imprisoned father! But this monotony matters not. The heart which Mr. Knowles puts into his work lays hold of the hearts of his public—and this is his secret. What if he have one or two effects as perpetually tried for and repeated as Rossini's *crescendo*—he rarely fails to throw out those unexpected touches of natural feeling which no *trying-for* can produce—to exhibit felicities of expression which are to be learnt by no academical schooling. Sometimes too near to that puerile sentimentality which it is always the fancy of a mixed audience to encourage, he is never coarse—mannered though his phraseology be in its takings-for-granted and its introduction of obsolete words; we rarely fail to find also in his plays specimens of that direct, nervous, impassioned dialogue which so essentially helps—if it do not sometimes make—stage effect. In fine, counting Burns at the head of the Uneducated Poets (an epithet, as we have often said, to which the freest meaning must be allowed), we think that Mr. Sheridan Knowles will keep his place in the annals of the British Theatre as the king of Uneducated Dramatists. He takes pride, if we mistake not, in Nature as superior to Art;—at least, he never fails to assert such as his creed. He will, therefore, we imagine and hope, not feel aggrieved at the position which we assign to him among the poets of his country.

The above remarks will prepare the reader for what he must expect in 'George Lovell':—which is as little like other men's novels as might have been foreseen. The first idea thereof reminds us



of Richardson's 'Pamela'; which, in spite of Hazlitt's defence, has always been a tale profoundly unpleasant to us as regards its invention. Passages, again, recall (though with a very wide difference) Mrs. Inchbald's 'Nature and Art.' But 'George Lovell' hardly belongs to the world we live in. Jewellers' sons, starting on their first travelling expeditions, do not fall in love, on stepping into their first coach, with such beautiful creatures as Phoebe Arnold;—still less, with so instantaneous a chivalry, do they constitute themselves the humble maiden's champion. Nor does the "convenient friend" of the wicked man of fashion come down into the commercial room of a hotel, and so transparently attach himself to such a Sir Arthegal and Sir Calidore in one, as George, for the purpose of boasting of his infamy and displaying his abominable machinations so clearly that the other finds no difficulty in traversing them. Thirdly, we fear that the parent Lovells are too reasonable, unworldly and affectionate to be true to Nature; that more wry faces would really have been made when they found out that their carefully-educated child of so many hopes was "full fathom five" in love with a girl who could not write—especially, since a brilliant city match had been planned for him. There is something of dream-land, again, in Phoebe's miraculous progress. Grace she had to begin with; (and for once, untrue to himself, Mr. Knowles accounts for this, and sacrifices to the conventionalism which he is always attacking, by proving his heroine, in the end, to be "come of good people"). Nor is her virtue caricatured,—though adverted to with a perpetual chorus of praise, which, to our apprehension, passes the bounds of delicacy. But her preternatural accomplishments, after six months' schooling, puzzle us. Were we to believe in them, as in the surpassing delicacy of M. Sue's *Fleur de Marie*, education would be no longer needful,—neither would vice and trial be vicissitudes to be shrunk from as tending inevitably to the degradation of the victim. Lastly, the plot within plot of the three villains, each of whom has his separate purpose to serve, though dexterously adjusted, is still too entirely "of the theatre, theatrical" to accord with what is meant to be the character of the book. How is it that there is no class of persons so extravagant in their management of incident as your writers of moral and natural fiction?

'George Lovell' is written earnestly rather than elegantly. Mr. Knowles avails himself to the fullest extent of all the devices of apostrophe, personification, rhapsodical episode, &c. &c., which now too largely pass for evidences of power. But his novel shares one great merit with his dramas. He is thoroughly in his story—confident that no other "true and lawful" version thereof could exist. He would go to the stake for his hero or his heroine; his bridegroom's father and his bridegroom's mother. The last personage—by the way—with her biblical knowledge (which means a perpetual reference to "the Apostles,") is the most like a character of any of the *personæ*: our "bit of Latin" being meant to define her as a *stage* character! The intensity which we have above ascribed to the novelist will prevent any true lover of fiction from reading 'George Lovell' without interest.

*A Treatise on the Motive Powers which produce the Circulation of the Blood.* By Emma Willard. New York and London, Wiley & Putnam.

THIS work is a curiosity not so much for the nature of its contents as on account of its writer. We have met with ladies in most of the departments of literature and science; but

we think this is the first to whom we have been introduced as a human physiologist. The reason is not certainly because physiology is less attractive than other sciences; but probably because its inquiries are connected either with living beings in a state of suffering or dead ones in a state of decomposition—against either of which classes of subjects the delicacy of the female mind would revolt. Speculations in questions connected with the science may, nevertheless, be entertained without offending the feelings or senses; and in the book before us we find a gentlewoman engaged in the solution of a problem which has long puzzled medical philosophers.

We cannot congratulate our fair physiologist on the success of the first effort made by her sex to tread in a new domain. Any speculation in physiology to be of value at the present day demands, on the part of its propounder, not only an accurate acquaintance with the general facts of the science, but also such a training as should habituate the mind to assigning their due weight to each of the separate facts involved in the complicated phenomena of life. In the essay before us a want of such knowledge is readily detected. The heart and blood-vessels are hardly treated as parts of a living organism, but rather as a box and tubes submissive to the ordinary laws of physics. The treatise is intended to supply a theory of the cause of the circulation of the blood. This has hitherto been attributed by physiologists to the living contractile power possessed by the heart and blood-vessels, and the parts of the body through which they pass;—but our authoress proposes to regard this process simply as the result of the change in the temperature of the blood whilst being converted from venous to arterial. This conversion increases the temperature and expands the arterial blood. The consequence of such expansion is motion:—and hence the process of the blood.

Many serious objections might be urged against this theory:—but the whole of it seems to depend on the supposition that the change of temperature or development of heat in the body takes place in the lungs. This was formerly supposed to be the case: but the inquiries of chemists and physiologists have established the fact that the process of change by which the body is heated does not take place in the lungs—but in the capillary vessels of the whole body. Under these circumstances, we are compelled to withhold our assent from the theory of Emma Willard. We would give her, at the same time, praise for the ingenuity and talent with which she has worked it out and applied it to many departments of practical medicine. When we find individual women capable of thinking for themselves on separate departments of physiology, we are encouraged to hope that the day is not far distant when the great majority of the sex will understand so much of the principles of that science as shall enable them to become co-workers in the duty of sanitary reform. It is melancholy to reflect how many of the gifted amongst the sex, for want of a little knowledge of the laws which govern the health of the human body, are destroying themselves and their offspring.

The work before us is too original in style and manner to be passed over without an example or two in the shape of extract. In the following passage the authoress opposes the objection that her theory required a more definite expression of the quantities of caloric given out and consumed:—

"But I object to the requirement of proving by quantity, and to the assertion that unless I do, I prove nothing. It is at variance with the established rules of logic, founded on the Baconian method of

induction. Let us take an example. An inexperienced housewife fills a kettle full of water and places it over the fire; she finds that as the fluid begins to heat, it runs over the sides of the vessel containing it; at first she thinks perhaps that she has not placed the kettle in a proper position, but on filling it full another time and carefully adjusting it, the same effect again occurs. She then begins to suspect that the heat expands the fluid, and as she observes she finds that a fluid whenever exposed to the action of fire does increase in bulk. Must she, with these invariable phenomena, refrain from any conclusions concerning the cause of the overflow of the vessel, until she can in mathematical numbers show exactly the quantity of expansive power needed to produce the effect? She knows enough for this purpose when she knows that heat applied to a fluid in all circumstances is followed by this effect, and hence she is logically entitled to conclude that heat is the cause of the expansion. And if we suspect that some person wishes to so apply the principle of expansion as to produce a circulation, as we perceive that this person is at the labour of procuring fuel, putting it in its proper place, arranging a circulatory system, &c.; if no other important object should be known why he took all this pains, a looker-on would be justified in believing that he did it with the express intention of circulating the fluid. So we, when we see in the human system a great effect to be produced, and one on which life and activity depend, viz., the circulation of the blood; when we know that this may be produced by expansion; when we see a vessel, viz., the lungs, constructed and situated exactly as such a vessel should be for generating the force, and tubes and a machinery for carrying on the circulation; when we find that oxygen by breathing, and carbon by food, must constantly meet and combine so as to produce caloric in the lungs, we are entitled to conclude that the Creator has made these arrangements for the express purpose of producing a circulation by these means, and we are entitled to this further conclusion also that the means are adequate to the end."

If the lungs were a real fire-place or Arnot's stove, and the heart a tea-kettle, and the aorta its spout, or made up of the same materials, this reasoning would be conclusive. With the practical conclusions of the authoress we almost entirely agree; and they are written with a liveliness and vigour which impress the reader with the belief that she is in the secret of maintaining her own health. There are some remarks on quackery, which are very much to the purpose: but we pass these over to give an—

*Experiment recommended to a Young Lady.*

"Would you, my fair young friend, my truly gentle reader, make experiments for yourself? You need kill no kitten or puppy; for the proper action of the vital powers must be learned from the phenomena which they present in the living healthful subject. \* \* Experiment on your own frame; but in a manner to gain health while you acquire knowledge. Try, then, unless domestic duties give you sufficient exercise at home, the experiment of walking briskly up a hill in a cool morning, either after breakfast or before, as best suits your constitution. As you begin to ascend, the muscles which move the foot which is bearing your weight, will distend with force and press the blood from the contiguous veins. It cannot return to the foot, for valves close against it in that direction, while others open in the course which leads to the heart and lungs. When the rising foot allows the muscles to contract, a vacuum is left in the veins which must be filled from below. This happening successively in each limb, the blood will rise to the right side of the heart with unwonted rapidity, and stimulate that organ to quicken its beat, and the pulmonary artery (vein I think it should be called, since it carries venous blood,) will carry an unusual quantity of blood to the lungs. Now, here comes the proof of the expansive theory. If the lungs have as little to do to move the circulation as the veins and arteries, they may in this case remain as passive as those conductors are while the heart sends this tide of blood through their lobes; and this inactivity of the lungs, though it might prove injurious by ill-prepared blood going into the circulation, would cause no congestion—no suffocation by filling the

lungs with blood, and no suffocation, and no breath of blood enter, and you are alarmed; y Nature by to do so. rapidly into the aorta; that this pro the brow of You still be face to the square's Cle it did cool? your temp His who so alien trees for you t kindly dew name breeze will load its and ex That remarks fair count the expi ological

The Ann Original Owen P. Mac Dublin A Choro H-iar, Roderi Notes Esq. Society A Reper Rols of with th Caillar Dublin Historian the mak statistics, mainm their chi that Irel difficulty multitudi suited to inapplic from the get its n if it dat named a useful nature which it the inve a brief a 'The piled by tery of Michael genealo extends mence chiefly dates; policy, thing li The Connau lication It has 'Histo Minstr

lungs with blood. But you know by your own sensations, and the books will tell you, that if you do not breathe faster and deeper as this larger quantity of blood enters the lungs, they would become filled, and you would die of suffocation. But be not alarmed; you will breathe deep, and fast, and free. Nature by an irresistible instinct gently compels you to do so. The renewed current of life will flow rapidly into the heart's left ventricle, and thence to the aorta; and do you not know by your sensations that this process has evolved caloric? Now rest on the brow of the hill and view the landscape beneath. You still breathe deep, and instinctively turn your face to the breeze; and did you not find like Shakespeare's Cleopatra, that 'it did glow the cheek which it did cool'? But now you feel uneasy sensations as your temperature rises to fever heat. Fear not. He who so careth for you that not a fibre of those alien tresses shall fall unnoticed by him, has provided for you in this further emergency. He will cause the kindly dew of perspiration to envelope you, and the same breeze which supplies the caloric for your lungs will load itself with this dew, now expanded to vapour, and thus carry off your oppressive heat."

That there is truth and good sense in these remarks nobody will deny: and we think our fair countrywomen would do well to try some of the experiments recommended by their physiological sister on the other side of the Atlantic.

*The Annals of Ireland, translated from the Original Irish of the Four Masters. By Owen Connellan, Esq. With Annotations by P. Mac Dermott, Esq. and the Translator. Dublin, Geraghty.*

*A Chorographical Description of West or H-Iar, Connaught. Written A.D. 1684. By Roderic O'Flaherty, Esq. Edited, with Notes and Illustrations, by James Hardiman, Esq. Printed for the Irish Archaeological Society.*

*A Repertory of the Inrolments on the Patent Rolls of Chancery in Ireland; commencing with the Reign of James I. Edited by John Caillard Erck, L.L.D. Vol. I. Part I. Dublin, M'Glashan; London, Orr.*

Historians and politicians, statesmen and critics, the makers of statutes and the compilers of statistics, however else they may differ, are unanimous in the declaration that "Ireland is their chief difficulty." The truth, indeed, is that Ireland, however viewed, is not a single difficulty—but an aggregation of varied and multitudinous difficulties; while the solution suited to one of these difficulties is generally inapplicable to all the rest. The connexion between England and Ireland is now not far from the completion of its seventh century; yet its nature is as much a matter of debate as if it dated but from yesterday. The works named at the head of this article afford much useful information respecting the original nature of that connexion and the changes which it underwent. But before we enter on the investigation, it will be necessary to give a brief account of our authorities.

'The Annals of the Four Masters' were compiled by four brethren of the Franciscan Monastery of Donegal,—the most noted of whom was Michael O'Clery, a zealous antiquarian and genealogist, who died in 1643. The record extends from Strongbow's invasion to the commencement of the reign of James I. It is chiefly valuable as an authority for facts and dates;—the writers, either from timidity or policy, having carefully abstained from anything like inference or opinion.

The 'Chorographical Description of West Connaught' is one of the many creditable publications of the Irish Archaeological Society. It has been edited by Mr. Hardiman, whose 'History of Galway' and 'Collection of Irish Minstrelsy' have been creditable alike to his

zeal as a patriot and his industry as an antiquarian. His notes are so much more valuable than the text, that we regret his not coming before us as an original author rather than a commentator.—The 'Repertory of Patent Rolls' is a kind of supplement to the labours—if labours they can be called—of the Irish Record Commission. We are sorely tempted to give something of the history of a Commission which for blundering and jobbing and unmeaning waste of the public money can scarcely be paralleled even in Ireland; but it was a body so little known in life and so little regretted in death that we gladly bestow upon it the charity of oblivion.

Ireland, as is generally known, was granted to Henry the Second by Pope Adrian, several years before Strongbow went over as the ally of the King of Leinster. The Pope and the King have been unmercifully abused for the transaction by those who will not take the trouble to inquire what were the nature and conditions of the grant. The cession must not be judged by rules of law belonging to the nineteenth century. The original papal bull and its subsequent confirmations belong to the twelfth century,—and must be examined by the canons of their own age. Let us, then, first inquire whether, according to the principles then recognized and the circumstances then existing, Adrian's Bull was a wanton usurpation or a justifiable interference. Turning to Irish historians, we find that the century which preceded the Anglo-Norman conquest was a period of unmixed misery in Ireland. "There was no king in Israel; every man did that which was right in his own eyes." We shall not refer to St. Jerome,—because the judgment of that most intemperate of saints was probably warped by his intense hatred of the Pelagian doctrines, which were eagerly embraced by all the Celtic races: but St. Bernard, in his 'Life of Malachy,' describes the social condition of Ireland as a scandal to Christendom; and his assertions are more than confirmed by the records of the synods of Lismore and Cashel. Of the political condition of the country it is enough to say, that the whole island, from Donegal to Bantry Bay, was thrown into panic by a threat of invasion from the King of the Isle of Man! As a remedy for these disorders, the Irish clergy, before either Romish pope or English monarch thought about the matter, declared that Ireland wanted some authority to which those whom, for want of a better name, we must call *toparchs*, or chiefs of localities, should submit as arbitrator and judge. The feudal *suzerain* and the modern *sovereign* are very different characters. The former was only *primus inter pares*. Many of the great feudatories of France were more powerful than the king himself. It is, therefore, of importance to remember that it was the lordship, and not the dominion, of Ireland which Adrian conferred on Henry Fitz-empres. The native princes of Ireland retained their titles, their jurisdiction, and their right of waging private war. The annals of the thirteenth and fourteenth centuries are filled with records of petty but cruel wars between the Irish chieftains; and the English settlers seem rarely to have been regarded as the common enemy—their alliance being eagerly courted by all the Irish parties. The Brehon Law was maintained in the districts subject to the native chieftains. In the year 1244 we find a curious example of the enforcement of the *Erica*, or compensation for homicide, usual among the Celtic races:—

"Felim, son of Cathal Crovdearg, marched with his forces eastward into Breifne, against O'Reilly, to be revenged for his ward and kinsman Teige O'Connor; they remained a night encamped at

Foidhnach, of Moy Rein. The abbot was not at home on that night, and the church of Foidhnach being unroofed, a party of the soldiers burned the tents and huts which were erected in the inside, without the permission of their leaders, and the alumnus of the abbot was smothered. The abbot himself came the following day, very much incensed and enraged at the death of his alumnus, and demanded his *Erica* from O'Connor, who answered, that he would grant him his own demand. 'My demand,' said the abbot, 'is, that the best man among you be given up as an *Erica* for my alumnus.' 'That person,' said O'Connor, 'is Manus, son of Murtogh Muimnagh.' 'I am not indeed,' replied Manus, 'but the chief commander is.' 'I shall not part with you,' said the abbot, 'until I obtain my *Erica*.' The party after that, marched out of the town, and the abbot having followed them, they proceeded to Ath-na-Cuire, on the river Geirtheigh, but the flood so overflowed its banks, that they could not cross it; and in order to pass over, they broke up the chapel house of St. John the Baptist, which was adjacent to the ford, and placed the timber across the river. Manus, son of Murtogh Muimnagh, went into the house, accompanied by Conor, son of Cormac Mac Dermott, and while Manus was giving directions to the man that was on the top of the house, stripping the roof, he pointed up his sword and said, 'There is the nail which prevents the beam from falling; and on saying so, the top rafter of the house fell on his head, which it smashed, and killed him on the spot. He was buried on the outside of the door of the church of Foidhnach, and three times the full of the king's bell of money were given as an offering for his soul, and also thirty steeds; so it was thus that the coarb of St. Cailin obtained an *Erica* for his alumnus. A monument of cut stone, and a handsome carved cross, were raised over the body of Manus, but after some time they were broken by the people of O'Rourke."

During the wars of the Roses, most of the great Anglo-Norman lords of Ireland adopted the habits of Irish chieftains; and the De Burgos even took Irish names,—calling themselves Mac Williams. We quote one out of many similar entries to show that the Anglo-Norman chiefs, like the Irish *toparchs*, engaged in private wars without any reference to the royal authority:—

"Mac William Burke marched with a great force into the lower part of Connaught, and O'Donnell marched with another force to oppose him; O'Donnell proceeded as far as Cuil Enamba, and Mac William as far as Coillte Luighne (near Ballysadare); Mac Dermott came to the aid of Mac William, and Mac Donogh to assist O'Donnell; O'Donnell marched across Fearsaid-na-Fionntragh (the ford of the white strand near Ballysadare); and lost some of his horses and people going into Carbury; Mac William pursued him across, and both parties remained for some time in view of each other, until at last they made peace, and divided North Connaught into two portions between them, viz., O'Dowd's country, and Lienny, and the half of Carbury was allotted to Mac William, and the other half to O'Donnell."

Even so lately as the reign of Henry the Seventh, we find Fitzgerald of Kildare and Archbishop Fitzsimon engaged in civil war to determine which should hold the office of Lord Justice:—

"The Street of the Sheep, in Dublin, was burned by the lord justice (Fitzgerald), and after that a peace was made between him and the lord justice (Fitzsimon) on the following terms: that each should hold his father's office, and that the king's deputyship in Ireland, i. e. the sword (of state), and all the privileges appertaining to it, should be given up into the hands of the archbishop of Dublin, until the king should settle their disputes and arrange matters between them. The cause for which the earl of Kildare resigned his office of lord justice and withdrew himself from the English of Meath was, because they had not assisted him against the son of the earl of Ormond; the English sustained many evils in consequence of that, for they were plundered, and the country burned by the Irish in every direction, after they had been forsaken by the earl."



The following entry shows that in 1501 the Irish Lords paid little attention to public law: "Edmond, the son of Richard Burke, was taken prisoner by Mac William of Clanrickard, on his return from the pilgrimage of St. James (at Compostella, in Spain), and he exacted a great ransom for his release, and good hostages from among his people, along with his son."

It is not necessary to extend these extracts. Those given are sufficient to show that down to the reign of Henry the Eighth the kings of England held only a nominal authority over Ireland. The Tudors, however, were not satisfied with such limited power. They resolved to bring Ireland under complete subjection; but circumstances unfortunately connected this desirable political change with a religious revolution. The Four Masters are, of course, strongly opposed to the Reformation; the introduction of which into Ireland they thus describe:—

"A new heresy and error arose in England, through pride, vain-glory, avarice, sensuality, and many strange speculations, so that the people of England went into opposition to the Pope and to Rome. They at the same time embraced extraordinary opinions, and the old law of Moses, in imitation of the Jewish people, and nominated the king during his own reign chief head of the church of God. New laws and statutes were enacted by the king and council, according to their own will; they ruined the religious orders who were entitled to hold worldly possessions, namely, Monks, Canons, Nuns, Friars of the Cross, and the four poor orders, viz., the Minor order, the Preachers, Carmelites and Augustinians; and the possessions and livings of all those were taken up for the king. They demolished the monasteries, sold their roofs and bells, and there was not a monastery, from Aran of the Saints to the Iccian sea, that was not shattered and completely destroyed, except only a few in Ireland which the English did not find out or discover. They also broke and burned the celebrated images, shrines, and the relics of the saints of Ireland and England. They also burned, after that, the image of the illustrious Virgin Mary, which was at Athruim (Trim in Meath), which wrought wonders and miracles, and healed the blind, the deaf, the lame and persons affected with various diseases; also the Staff of Jesus, which was in Dublin, and wrought miracles from the time of St. Patrick to that period, and had been in the hands of Christ while he was among men. They made Archbishops, and Sub-Bishops for themselves, and though great was the persecution of the Roman emperors against the Church, it is doubtful if so great as this ever came from Rome; so that it would be impossible to relate or give a description of it, unless told by a person who saw it."

The right of the English sovereigns to Ireland being derived from a Papal grant, was, of course, set aside so soon as the Papal authority was rejected. Henry the Eighth, therefore, caused himself to be recognized as King of Ireland, and ordered the Lords Justices to enforce his title. A long and melancholy series of wars followed; which were continued with little interruption throughout the reigns of Edward the Sixth, Mary and Elizabeth. Something like tranquillity was restored in the last year of Elizabeth's reign; and had James the First adopted the wise and equitable policy of securing the titles of estates to their several proprietors, it is probable that the country would have entered on a new career of peace and prosperity. But the hungry courtiers by whom he was surrounded inspired him with a passion for confiscations; which thenceforward became the chief bane of Ireland—so that it might almost be said that in the course of the seventeenth century the lands of that country were forfeited three times over. Elizabeth had established a dangerous precedent when she divided the broad estates of the Geraldines of Desmond among her favourites. The lands which she bestowed on Sir Walter Raleigh were equal to a goodly principality. During his imprison-

ment, Raleigh sold these to Richard Boyle, the great Earl of Cork: who had, however, to give a large bribe to James for a confirmation of the grants. We shall quote one of these confirmations, for the purpose of showing the reckless extravagance with which such grants of forfeited estates were made:—

"Right trustee, etc. Whereas the late queene did, for the peoplinge of the province of Munster, graunte unto sir Walter Rawleigh, knt., latelie attainted, his heires and assigns for ever, as unto one of the principall undertakers of that province, the baronie and mannor of Inchequin, with the landes, chief rentes, and other hereditaments therein mentioned; w<sup>ch</sup>oe, for the better performyng of saide undertakings, acquired other possessions adjoyninge his saide segnorie landes; all whiche, when they were wasted by the rebellion of James fitz-Thomas Geraalde, the saide sir Walter Rawleigh, in our late sisters raigne, etc., did sell over, as also all his estate in Ireland, to sir Rich. Boyle, knt.; w<sup>ch</sup>oe hath since possessed the same, and with greates charges drawn soe many of our englishe subjectes thither as doe nowe fullie reinhabite those landes, to the greates strengthe and securitie of all the neighbouringe borders; and, upon these respectes, he hath been a sutor to holde all the premises, as immediate tenants unto us; at whose suite, wee, in regarde of his services, etc., doe authorize you, etc., to cause to be paste unto hym, his heires and assigns, for ever, etc. the said baronie and mannor of Inchequin, etc. with the thappurtenances in Imokellie, which escheated to our deceased sister by thattaynder of Gerrot, late earle of Desmond, and all the mannors, castles, landes, conteyned in the pattent passed to the saide Rawleigh, or in the conveyance he made to the said Rich. Boyle; reserving the same rentes, tenures, services, etc., and noe other; and incertinge the usuall clauses, freedoms, exemptions and privileges, specified in the principall undertakers pattentes of that province, etc. Given under our signett, at our honor of Hampton-courte, the 16th daye of Jan., 1603.

"To the earle of Devonshire, our lieutenant of Ireland, etc."

The estates thus passed include one of the finest districts in the south-east of Ireland; and the purchase-money paid for them was actually less than their annual rent at the time.

Dr. Erck has not brought his collection down to the period of the great Ulster Forfeiture and Plantation; and we shall not, therefore, anticipate this important subject. It is sufficient to direct attention to the causes of evil revealed in the works before us. These are—1. The imperfect nature of the authority originally granted to the kings of England over Ireland;—2. The neglect of the royal interests and authority in Ireland by the Plantagenets;—3. The unscrupulous means pursued by the Tudors to establish the royal supremacy;—4. The unhappy coincidence of a change of religion accompanying a change of policy;—5. The application of the English law of forfeiture to Irish estates;—and 6. The lavish grants of these forfeitures to favourites and adventurers. On each of these heads long dissertations might be not unprofitably written;—but we must be content to leave them as subjects for reflection to our readers. They will find therein the explanation of much that is painful and much that is difficult in Irish history.

#### POETRY OF THE MILLION.

*Dramas.* By William Smith.—*The Niebelungen Treasure:* a Tragedy from the German of Ernest Raupach.—*King Charles the First, a Dramatic Poem.* By Archer Gurney.—*Buondelmonte, The Zingari, Cleanthes, and The Court of Flora: four Dramatic Poems.* By Sophia Woodroffe.

Of these *Dramas* by Mr. Smith, one only—"Sir William Crichton"—is here presented to the public for the first time. Our readers will remember the production of 'Athelwold,' at Drury Lane, under the management of Mr.

Macready;—"Guidone" was published about ten years ago. Their author possesses many of the requisites of a successful dramatist; but as yet he is far from having produced a purely dramatic work. Judged by the highest standard—the only true canon in this kind of writing—these pieces are full of grave faults; but we must add, nearly as full of high promise. Amongst the faults, is an affectation of logical induction that agrees not with our idea of the poetic function. Results, not processes, of reasoning are demanded from the poet. It is enough for genius to enunciate: it is not called upon to demonstrate by syllogism. The "method" of poetry is not analytic and consecutive, but synthetic and resultive. It springs from premises to conclusion not by the logic of science, but by intuition. It does not pause upon the intermediate links, but gives the consequence as a revelation. This revelation is either self-accredited or not accredited at all. Poetry has a process for the discovery of truth beyond the power of logic; and the affectation of the use of an instrument not required in poetic discovery warrants the inference that a writer radically misconceives its peculiar nature. In his conception of character, Mr. Smith is original and striking; but in his treatment of his creations he has not yet escaped from the besetting fault of young writers—he paints, rather than evolves them. They are not so much exhibited as described. They are too visibly imbued with the personal idiosyncrasies of their author, and reflect with too great fidelity the prevailing ideas of the age in which he lives. Mr. Smith does not sufficiently remember how much the philosophy of life varies from age to age,—how the intellectual condition of the world changes with changing years,—how little there is in common between the habits of mind of the nineteenth and those of former centuries. That which is morally true and possible now, may have been morally false and impossible in another age. A drama which would be a faithful transcript of the epoch in which the scene is laid must be true to its moralities no less than to its costumes. The man who cannot resuscitate the *spirit* of the past has no mission to draw upon its themes for tragedy. If Mr. Smith write dramas of the nineteenth century, he will do well to write in its spirit; but to transfuse the ideas and feelings of our era into the Saxon period, or into the uncivilized court of James the Second of Scotland, and to make these modern notions the well-spring of motive and governing power of his play, is to commit an æsthetic anachronism which all sound criticism rejects. 'Athelwold,' 'Dunstan,' 'Crichton,' and 'The Monk,' are all instances of these personal anachronisms. They are all men of the present day,—matured in the ideas and emotions which had their genesis in the great Revolution that commenced the present cycle of civilization. Mr. Smith mistakes metaphysics for passion-utterances and verbal paradoxes for profound moralities. The tendency to disquisition is fatal to the Drama;—which requires its personages to act more than to talk. Could anything be much more out of place than the introduction of a person (who has nothing to do, and does nothing, in the piece but philosophize after this German fashion) to stop the action of the story, in its moment of crisis, for the utterance of such vague profundities as the following:—

Thought without object—object without thought—Impossible conceptions. Then the One, The Absolute, is neither, or is both. —When, when shall I escape the revolution, Hopeless of this interminable theme, Which still eludes all seizure! 'Tis as if Some god lay dreaming, and his dream—behold, It is the life we live, the things we are, And we the very substance of the dream, Strive to expound the great reality Of him the dreamer.



Think of a poor Scottish monk talking in this strain a century and a half before Descartes was born!

Sir William Crichton, the minister of James, has determined to pull down the great house of Douglas, which had long over-awed the crown,—and by raising the king to absolute power, to prepare the way for an escape from the feudal system into a better form of government. This personage is sketched with considerable power. His attachment to James is political, not personal. Like Craterus, he loves the monarch, not the man; and dares all things to uphold the kingly power, because in its supremacy he sees the only escape from the disorganizing influence of the feudal law. Thrown into a period of anarchy, he does not scruple to use the arms of his enemies—force and falsehood—for the purpose of crushing them. Speaking of his country, he says he has served it—

Not as soft flatterers do,  
With boastful phrase which honours much the speaker,—  
But with harsh deeds and bloody sacrifice,  
Which taint the perpetrator.

The moralities of such a personage are not of the highest class; but the character has the merit of dramatic consistency. Crichton uses, throughout, the most questionable means for effecting a questionable end.

It cannot be denied that there is fine writing in this play. Take as a specimen the following extract:—

Monk. To one who creeps  
Forth from his solitude, how strange appear  
The old insanities of life! In passing strange  
This tiger-hearted monster men adorn,  
Came and fondle at their very hearths.  
Yon glittering lance that leans against the wall  
So gracefully, and catches on its point  
The beam it plays with, soon shall lose its glitter,  
And its proud owner hold it to the skies,  
And boast the stain it bears of human blood!  
Some change of scene, in truth, this martial hall  
From the monk's chapel, with its altar spread  
With book and cross, devotion's implements,  
And all the quiet furniture of prayer.  
Some change of scene—but there is that within  
Makes all external scene, whatever it be,  
More dream and phantasm—merely moving cloud  
Athwart some pale and stationary thought.

Douglas. Stay—give me leave—it is an idle whim,  
Let me a moment try this ghostly garb.  
Give me the sable gown, its hood and cord,  
Take you the velvet cloak—take the sword too.  
Give it no titillation to the palm?  
Catch you no fever from the hilt of it?  
Now for your robe.

Hamilton. By Jove! a comely monk—  
A very modest gentle saint.

Doug. [Singing and dancing.] Think Hamilton,  
Oh do but only think what it must be  
To wrap this shroud around a heart still warm,  
To walk in grave clothes in the open day,  
And see the sun reanimate all things  
Except the dead and thee! How the mere garb  
Infects the imagination. Now methinks  
I am a monk. I pace the pillared cloister  
From shaft to shaft a moving shadow there,  
Kissing the life a moment silently,  
From pavement mute as monumental stone;  
Or else I stand beneath the half-lit arch,  
Musing and as the marble stationary,  
My life wound up, and nothing left to do  
But weary Heav'n with prayers monotonous,  
While falling of all other end, do still  
Lull the poor beadsman like a nurse's rhyme.  
Or else I pass the day in some lone cell,  
Watching the sandal hour-glass; the same sand  
Is ever falling there, and the same thought  
Falls ever with it. Time in those haunts moves on,  
But nothing moves with time, which there revolves  
Like a loose wheel in some crushed mechanism,  
Whose sick and feeble motion spends itself  
On its own inane circle. God! there are  
Who quit thy sun, thy skies, and the green earth,  
The air, the animation of this world,  
Friendship, and love's sweet ecstasy—which last  
In Heav'n itself were still a second Heav'n—  
To shut them in dark walls, and talk to Thee—  
To Thee—God of the beautiful!—in groans!

And a few lines may be quoted expressive of that sentiment which throws the occasional light of its inner humanity upon the outer coldness of Crichton's character:—

Crichton. Who has thus pressed a daughter to his heart  
Has travelled through the round of happiness  
This globe affords. Alas! how transient all!  
I must soon lose thee, Margaret—the child  
Becomes the bride—the father is no more.  
Our daughters die to us e'en in the hour  
They open to the world. If Death, who sits

A constant guest in all our homes, should spare,  
Contented with the wife we loved, should spare  
A while the daughter, she no sooner blooms  
Than comes the licensed spoiler with his suit,  
His open theft, and the new family  
Begins by rooting up from out the old  
Its choice, perchance its solitary flower.  
Such nature's course. Torn from the bleeding side  
Is ever the fair Eve that is to form  
The next year's Paradise. And so the young  
Gather their joys underneath the tears  
Of aged eyes—moist, perishable joys,  
And scarce the dew has dried upon the leaf  
Than they too fade. What other could be hoped  
Of fruit or flower from a world that hath  
Death at its core?

There are better passages in the play than either of the above;—but they do not lend themselves so readily to our purpose.

*The Niebelungen Treasure* is, we believe, the first instance in which Ernest Raupach's celebrated tragedy founded on the Teutonic *lied*—das *Niebelungen Lied*—has been presented to the public in an English dress. Of a subject so familiar we need only remark that the dramatic version does not depart very widely from the poetic development of the original story. The dramatic necessities of Condensation, Rapidity and Unity require the incidents to be differently grouped; otherwise, much of the simplicity and natural beauty which make the charm of the original—of the first part especially—are preserved in the present form.

*King Charles the First* is a thesis done in blank verse. Mr. Gurney prefaces his Play by the following ingenious proposition:—"I firmly believe King Charles the First of England to have been one of the noblest of all mere human creatures that have breathed the air upon this planet . . . . and, more than this, I boldly add, he was one of the very best of kings;" and he sets his puppets in action—if it deserve "the name of action"—to that egregious tune. The author, we rather think, has some desperate purpose of being striking and original,—but fails to be even that. His challenge of history is from an old copy,—curious only as to the time of its revival, and principally remarkable for the dulness of its new expression. If there be anything original in this work, it is to be found in the application of the author's resuscitated moral—which no longer looks formidable even as a ghost—to the present times. In a preface to his metrical essay, a comparison is instituted between the seventeenth and nineteenth centuries; by which it is announced that we are now threatened with a recurrence of the disorders of the former revolutionary period. If the malignants, insinuates Mr. Gurney, had their Hampden and Pym, have not we our Cobden and Bright? If they had their Cromwell, have not we our O'Connell? There is no denying the facts, if the inference be even as desperate as Mr. Gurney makes it. We have these men,—if we die for it. We have given our author's first proposition: the subsidiary ones preserve the key very creditably.—"The character of Hampden, so often highly extolled, has been painted by me," says the author, "in the darkest colours. I fully believe that remarkable man to have been more supreme for vile and infamous cunning, veiled beneath the mask of excessive honesty and single-mindedness, than any one of his factious contemporaries." We think Cobden is a little hardly treated in such an historical parallel. But Mr. Gurney has arrived at his conclusions after profound historical research—in which he has discovered an ancient author, called Clarendon. A mutilated passage from that writer supports the glorification of Charles and the gibbetting of Hampden. This is a small premiss, certainly, for such large conclusions. Mr. Gurney is not even acquainted, it should seem, with much that makes in favour of his own case. We are not even certain that he has observed, amongst the

conditions of his parallel, the remarkable identity in the last syllable of the two names—Hampden and Cobden. This resemblance equals the M in Macedon multiplied by 3. "Further," Mr. Gurney says, "this poem claims to be something more than a political manifesto, however bold and independent. It would be treated as a poem also." We regret that it should make that particular pretension,—because so treat it we cannot. Any absurdity may be treated as a political manifesto; but no absurdity can claim to be treated as a poem. We might object to the drama being made a vehicle for historical discussion even where it is plausibly done:—in Mr. Gurney's case we object only to his requiring that we should consider the discussion poetical. His work is that of a young and heated imagination,—idle as history—inconclusive as a thesis—poor as a work of Art—and as an infatuation unredeemed by any merit of conception or execution.

*The Dramatic Poems* by Miss Woodroffe are compositions found among her papers subsequently to the publication of her former volume—'Lethe, and other Poems.' They are fragmentary and unfinished,—but have beauties that make us regret the untimely end of the writer. *Buondelmonte* is the most ambitious of these productions; but we prefer the quiet, gentle, and tender tone of *The Zingari*. Only three acts of this drama were sketched,—and the moral of the story can only be conjectured; but the scenes are full of grace and subdued pathos. We extract a part of the last. Silvestro is describing his early life to his son Marco. He had a friend, Giustini, a learned and noble youth, who, unconsciously, became the rival of his love. Giustini surprised the lovers together; wrathful words were interchanged—poniards were drawn—and the intruder fell. Silvestro fled with the lady:—

Marco. Thou couldst not leave  
Giustini dying?

Silvestro. Boy, thou dost not know  
The madness of strong passions. Yes, I told her,  
That he was safe. She breathed her father's name:  
She could not leave him lonely, in his age.  
Alas! By tears and promises, I stilled  
And soothed her to consent. We reached, at last,  
Venice, in safety. But his kindred there  
Haunted my eyes: and we again set forth,  
My gentle bride and I. But, all of peril,  
Of beauty, and of wonder, that we saw,  
I cannot tell thee. Yet one bitter thought  
Preyed ever on my heart: and her soft eyes  
Were oft bedewed with tears. I sought relief  
Amid the stir of camps: and drew my sword,  
To aid a cause I cared not for. Again:  
I buried me in books; and fain would know  
All nature's secrets and mysterious things.  
Then on the wondrous forms of art I gazed  
With deep admiring awe. At length, o'erworn  
In body and in mind, I came again  
Unto my native isle.

Marco. And was thy mother  
Still dwelling in her home?

Silvestro. No: she was dead.  
But, in this quiet spot, amid these ruins,  
I made my home: and, when I looked on her,  
Who with her love had blessed my wayward fate,  
And upon thee, my son: I felt a peace,  
Long, long, unknown come o'er me. But she died,  
While yet in all the light of beauty: she,  
Whom more than life I loved. And, since that time,  
In penitence and study I have lived  
Apart from men, thou knowest.

Marco. My gentle mother!  
O that she now were living!

Silvestro. She is now  
At rest. And, when I too am lowly laid  
Beside her, do not thou forget my tale.  
Seek to dwell calmly here: and let thy friends  
Be books and humble men, that live apart  
From the world's troubled way.

Marco. I would not wish  
To leave this peaceful home.

Silvestro. And strive thou not  
After unhalloved knowledge. It is bitter,  
Most bitter, in the seeking and possessing.  
Thou oft hast asked me of the ancient volumes,  
Locked in that dark old chest; the ponderous tomes  
Which thou hast seen, but opened not. Those books  
Treat of such knowledge. Read them not, I pray thee.

Marco. Alas! thy voice is trembling: thou art weak.  
This bringing back of bygone memories  
Hath overwhelmed thee,  
Silvestro. Weep not thus, my son.

I now have told thee all : and I shall die  
In peace, a happy lot.

My child, my child,  
Thou knowest not the deep yearnings of the soul  
For the ideal and the beautiful;  
The grasping at perfection which, for ever  
Floating before the eye, eludes the touch.

Thou knowest not the lone grief, well nigh despond,  
Which oft-times on the sickening heart will prey;  
Nor the deep rapture, which becomes a pain.

The harp's sweet tones and mellow chords thou oft  
Hast heard, when the musician's learned hand  
Drew forth their twisted harmony; thou *ne'er*  
Hast heard its wild and fitful sounds, when clipped  
By th' Air, invisible Minstrel.

Thou dost see  
The pure unruffled water giving back  
The radiant face of heaven : thou dost not see  
The dark abysses aye yawning underneath  
That calm clear loveliness.

But, sure, my thoughts  
Glorious Sun, my eyes  
Shall not oft look on thee again.

How beautiful  
Is day ! Most beautiful in its decline !  
Marco. My father, talk not thus. Thou art o'erworned.  
Lean upon me : and let me lead thee in.

Silvestro. Yet one more look !  
With all its brilliance and its thousand tints,  
Hath ever something tenderer than the glow  
Of golden noon.

This may not be dramatic : it may lack the  
elements of tragic grandeur ;—but it is, at least,  
graceful poetry, and worthy of the female  
intellect.

*The Jewish Faith ; its Spiritual Consolation,  
Moral Guidance, and Immortal Hope. With  
a Brief Notice of the Reasons for many of its  
Ordinances and Prohibitions.* By Grace  
Agular. Groombridge.

THE author of 'The Women of Israel' cannot  
present herself to the public without attracting  
attention. Gifted with a delicacy of perception  
granted to few even of the accomplished of her  
own sex, great benevolence of sentiment, and  
no common powers of thought, she has already  
given evidence that she is one of those whose  
mission it is to instruct mankind.

The present work is not calculated, however,  
to be so favourably received as its prede-  
cessor—by Christian readers, at least. In the  
first place, it is inferior in literary merit—  
though its merit be far from mean. It bears  
both internally and externally—both in matter  
and style—visible tokens of haste ; and has  
few of those warm and delicate touches which  
are so admirable in 'The Women of Israel.'  
Secondly, we cannot much approve the epis-  
tolar shape of the volume before us. "The fa-  
miliar and affecting form of letters," observes the  
author, "is chosen as more likely to touch the  
heart and to convince the understanding than  
the graver form of essays or chapters." If  
this were the object, it has not been attained.  
In the third place, this volume is chiefly intended  
for young females of the Jewish communion :—

"For those of my own faith the following pages  
are written, and to them they are addressed. Young  
Christian women have such advantages and privileges  
in following the religion of the Land, in having  
teachers and guides without number, male and female  
—that it would be indeed a presumptuous hope to  
interest them in the subject under discussion ; yet  
even to them it may not be entirely useless. Chris-  
tianity, in all save its actual doctrine of belief, is the  
offspring of Judaism ; and as one of our most enlight-  
ened and purest feeling Divines very lately said,  
"The differences between Christianity and Judaism,  
however great and weighty in their speculative doc-  
trines, disappear in the moral truths and principles  
alike upheld by both." And the more we know of  
each other's faith and practice, the more clear and  
striking becomes this fact. Works, then, tending to  
elucidate the religion of another, must ever be wel-  
come to the candid and liberal mind ; and though to  
my young Christian sisters the following letters may  
proffer nothing in the way of religious instruction,  
they will at least prove that the Hebrew faith is not  
one of spiritless form, meaningless observances, and

comfortless belief, which some suppose it,—not from  
wilful illiberality, but from actual ignorance."

One of the author's great objects—perhaps  
her chief one—in this work is to prove that  
Judaism is not so destitute of spirituality as is  
commonly supposed. With untiring zeal, no  
little acuteness, and eminent success, she ran-  
sacks the Old Testament, from Genesis to  
Malachi, to show that not only spirituality,  
but immortality, is the basis of the Law and the  
Prophets. Whether Judaism from the Baby-  
lonish captivity to the Christian era, and from  
that to the present day, be the same as the Ju-  
daism of the prophets, is another question. But  
these are speculations into which the *Athenæum*  
cannot enter.—We must not, however, take  
leave of this writer without doing her an act  
of justice. In our notice of 'The Women of  
Israel,' we reproached her with the occasional  
utterance of an intolerant spirit—and she has a  
right now to be heard in her defence :—

"We have been charged as having exhibited in a  
former work an intolerant spirit—a charge to a heart  
filled with love for all its kind, be their creed what  
it may, more exquisitely painful than any other cen-  
sure. It may be, that, in earnest defence of our own,  
we may not have been as careful or as charitable in  
words as God knows we are in heart—that the warmth  
of defence may have merged into attack ; but if so,  
it was as unintentional at the time as deeply regretted  
when pointed out afterwards. We shrink from all  
controversy. We would give every man that liberty  
of conscience which we ask for ourselves. We would  
simply instil the beauty, the holiness, the comfort,  
and the eternal duration of the religion God gave to  
Moses into the inmost hearts of our own ; and if, in  
the earnestness of this attempt, we appear to judge  
harshly of others, it is wholly and utterly opposed to  
the sentiments of either heart or mind."

With qualifications such as she possesses, we  
should like to meet this writer on ground less  
sectarian. There is a wide and important field  
in which, with no sacrifice of her own peculiar  
views, she may yet devote herself to more  
catholic labours.

#### OUR LIBRARY TABLE.

*From Oxford to Rome ; and, How it fared with some  
who lately made the Journey.* By a Companion Tra-  
veller.—This book is further "dedicated affectionately  
and very earnestly to those who, dissatisfied with the  
present, and trusting, yet, that their eyes may see  
the 'Church of better days,' rather look backward  
to Rome as the unfulfilling spring of truth and purity  
than forward \* \* to those who visit Notre Dame and  
St. Peter's and Cologne, and are fascinated with the  
splendors of the Latin ritual ; and to those who  
too lightly leave the unwary wanderer to be lost in  
strange paths."—We have cited this preamble to set  
forth the argument of the tale. "Those who lately  
made the journey from Oxford to Rome" died, their  
"Companion Traveller" assures us, in a most cheer-  
less plight. His narrative of their difficulties and  
despondency is earnest without being angry—but, as  
every such book must needs be, entirely one-sided.

*Steepleton ; or, High Church and Low Church :*  
being the present Tendencies of Parties in the Church,  
exhibited in the History of Frank Faithful. By a  
Clergyman.—We are inclined to think 'Steepleton'  
the weakest of its class,—and withal an angry,  
absurd, and uncharitable book. The Clergyman,  
though not naming himself (unless he figures as the  
pattern Frank Faithful), has no objection to dis-  
tinguish his brethren as Dr. Dominant, Mr. Subtleworth,  
Mr. Mildman, Mr. Halfway, Mr. Crooked-soul, Mr.  
Pliant, &c. &c. ; and his statement of the opinions  
of those with whom he is at issue is as fair as this  
manner of placarding the attributes and fancies of  
his characters is clever and original. When will the  
pious men of every denomination combine in a testi-  
mony against Temper in a tub, Folly in a cassock,  
Conceit in a stall, and Intolerance at the altar, pro-  
posing ITSELF as the object of worship ?

*The Jesuit in the Family : a Tale.* By Andrew  
Steinmetz, author of 'The Novitiate.'—From this  
second blast of Mr. Steinmetz's penny trumpet, his first,

it may be presumed [*Ath.* No. 961], has collected an  
audience for him. More's the pity ;—and it is, we  
repeat, humiliating to think that men, women, or  
children in England can spend time and money over  
books so thoroughly objectionable. "The modern  
Jesuits," says Mr. Steinmetz, "are solemnly in ear-  
nest. The end in view glimmers in the distance,  
like the blaze of the shark at night, when he slashes  
on the phosphorescent waves of a tropical sea." Now,  
since on land we admire "the solemn earnest of the  
Jesuits" as little as we should the "blaze of the  
shark's end in view" were we on the mid-sea, we do  
not desire that any advantage should be given to  
them by covert friends or childish adversaries. So  
flagrant, indeed, in this book, is the burlesque both  
of story and of style, that we have more than once  
asked ourselves whether it may not have been com-  
missioned by The Order to throw ridicule on the tales  
written in its disparagement ?

*Historical Centuries, from the Christian Era to the  
Present Time : showing at one view the Rise, Pro-  
gress and Decline of the various Empires of Europe,  
Asia and Africa.* By E. H. Keating.—Both in the  
design and execution of this work there is much to  
condemn. The arrangement of historical matters in  
Centuries, when many of them have known precise  
dates, is exceedingly vague. Why could not such  
precise dates have been attached to events or per-  
sons ? It is true that the author attempts to divide  
each century into ten parts ; but here, again, there  
is cause of complaint. Very frequently he has ar-  
bitrarily referred events and persons to a period which  
no one living can prove to be right, and which in  
some cases is opposed by internal probability.  
Neither must we forget that many of the events, and  
not a few of the persons, here brought together are  
either fabulous or rest upon so poor a foundation as  
to be at least apocryphal. We will notice a few of  
the censurable entries in this chart.—Under the  
head Sweden, we read (early in the 4th century),  
"The Visigoths, from the south of Sweden, go to the  
shores of the Danube." This is an old error. The  
act asserted is opposed by all presumptive evidence ;  
and has not a word of ancient history in its favour ;  
however it may be lauded by such writers as Johannes  
Magnus.—In the fourth division of the 4th century  
we read, "Taliessen, the Welch bard, fl." Did he ?  
Where is the evidence for this unqualified assertion ?  
Can any man living pretend to fix the period of his  
life within four hundred years ? Nay, will any un-  
dertake to prove that he ever lived at all ? Sharon  
Turner has failed to establish this point to the satis-  
faction of every inquiring mind.—In the last division  
of the same century we read, "St. Alban, first Eng-  
lish martyr." Here, again, we might ask, Where  
is your proof ? What have you beyond legends com-  
paratively modern to show that such a saint ever  
existed ?—At the close of the 5th century we have  
this entry : "Fulgantius, bishop of St. Asaph." This  
is mere fable, as respects both the name and the see.  
—Early in the 6th century we have two worthies  
very fitly placed together,—"Arthur," king of Eng-  
land, and "Goran," king of Scotland. We will not  
insult the reader's understanding by comment on  
such imputed names and alleged facts. We hoped  
that Geoffrey of Monmouth and Hector Boetius  
had ceased to be authorities. It would be right to  
show, too, that several among the names and dates of  
the Parthian and Persian monarchs, and of the kings  
of Spain and Northern Europe generally, are false  
or apocryphal or chronologically wrong. But we  
have said enough to show that the chart is worse  
than useless.

*An Easy Introduction to Chemistry.* By George  
Sparkes.—The system adopted by the author of this  
little treatise appears to us a very judicious one, in  
most respects. The young student is led on from  
a familiar description of the simple bodies to the  
order of their combination ;—and then, to a consid-  
eration of the phenomena exhibited by those prin-  
ciples which appear to perform most important  
offices in regulating the conditions of matter and the  
laws of combination. There are, doubtless, many  
difficulties in the way of making chemistry the  
subject of school education ;—one great objec-  
tion being the necessity of placing within the reach  
of youths preparations of a dangerous or destruc-  
tive character : but there is no obstacle to a mode  
of teaching which, without making the schoolboy

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an experimenter himself, may render him, to a certain extent, familiar with many of the phenomena of the sciences. A knowledge of the elementary principles which constitute all that we know of the material universe, and of the variety of uses to which these and their compounds are applied in the arts of manufacture, is of so much importance in the education of the youth of the present age that it cannot be much longer overlooked or neglected. Although the 'Easy Introduction' of our author is a good book for the young amateur in science, we cannot but wish that he had been more simple throughout—or that he had given more information than he has in the higher branches of experimental science. As it is, his work is scarcely sufficiently simplified for the schoolboy, while for any superior class it is unsatisfactory in its general details and in the explanation of physical laws.

**Conchologia Iconica.** By Lovell Reeve, A.L.S.—This great work—which, on account of its extent and size, has accidentally led to the foundation of a publishing establishment—is issued in parts; and is intended to embrace a complete description and illustration of the shells of molluscous animals. About fifty Parts have been already published; and, as far as we have seen, they are not such as to disappoint the large expectations that have been formed respecting the work. The figures of the shells are all of full size; and drawn and lithographed from the specimens themselves, by Mr. G. B. Sowerby, Jun. The descriptions are by Mr. Lovell Reeve. In this department a careful analysis is given of the labours of others:—and the author has apparently spared no pains to make the work a standard authority on the subject of which it treats. To persons interested in the study and collection of shells these plates and descriptions will be found indispensable:—and they will form an elegant addition to the library of every naturalist.

**Phycologia Britannica; or, a History of British Sea Weeds.** Part I. By William Henry Harvey, M.D.—This work which has long been anxiously looked for by British botanists—especially those devoted to the study of Cryptogamic Plants—will not be the less welcome because it has come so late. There are few persons in Great Britain who so largely combine the necessary knowledge with that power of observation and cautious induction which enables 'justice to be done to the subject as Dr. Harvey. The Part before us contains plates and descriptions of six species:—and the author proposes to publish in each Part species from several different genera taken from as many families—as to secure a variety of subjects—and make good as soon as possible the publication of one species at least of every genus. In this way, by the time when the twentieth Part shall be published every genus of Marine Algae will be illustrated. The drawings accompanying the present Part are beautifully executed; and the microscopic dissections are more elaborate than any previously devoted to this tribe of plants in this country. The work will be confined to the sea-weeds: although we hope the author will meet with that encouragement which will induce him to take up the British Freshwater Algae—a subject with which he is not less familiar than with the present, and which has hitherto been but imperfectly treated.

**First Principles of Algebra and Elements of Geometry.**—These works are published by the Admiralty, for the Greenwich Schools. They are small and well suited for their purpose. We dislike all *symbolical* geometry, for many reasons: but it is hardly to be expected that so common a mode of treating the subject should be avoided in a case like the present, where space seems to be of so much consequence.

**Truth and Falseness: a Romance.** By Elizabeth Thornton, Authoress of 'The Marchioness.' 3 vols.—The above title, though anything but chargeable with 'falseness,' tells only half the 'truth.' Here are two romances,—the mysterious and moving story of the Lady of Felsenberg only occupies the first and second volume; while the third is devoted to the wonderful exploits of Miss Mitford (no relation), we take leave to state, to the lady of 'Our Village' and her Sanchica Panza, Mistress Muggins, on the occasion of a shipwreck. This third of the entire work—though executed with that direct-

ness of narration which does not fail of its effect—is as absurd as the 'Adventures of Miss Robinson Crusoe' last year confided to *Punch*. The earlier and more important romance, however, deserves its name; being as full of surprise, mystery, suspense upon suspense, and miracle laid to miracle, as 'heart of either wife or maid' who loves novels could desire. It is a story of the days of Marguerite of Navarre; and begins with disclosing how that joyous and fascinating Lady is assisted in a stolen flight across the frontier from France to Spain by a young German cavalier,—who aids the same out of pure knighthood and in ignorance of her high rank. It proceeds to show how, on the said Herman's arriving at the castle of his fathers, he finds his widowed mother entangled in the snares of a French adventurer—whom, indeed, she has married secretly. Convinced of the villainies of her new husband, the lady condescends to what we must call the lady-like expedient of craft to conceal her false step—denies the marriage; and has the Chevalier de Sablons 'put to the door.'—Shortly after this, she is pacified by hearing of his death. Not so the novel reading wife or maid, who will be prepared by her unerring gift of vaticination for the re-appearance of the Dead Alive. Accordingly this happens at the moment and place when it is least welcome. The lady is in England:—her husband tracks her out; and under shelter of a cowl, terrifies her from a neighbouring monastery with threats, extortions, and finally the theft of their child. The madness to which the lady is stung by the machinations of her persecutor is noted; and no wonder that, shortly after, when he is really murdered past coming to life again, she naturally falls under suspicion. She takes flight to France: where she is arrested, and brought to trial by her husband's kith and kin. Her son, Herman, claims the guerdon promised him by Queen Marguerite, in the form of protection for the accused. Up to this point, Mrs. Thornton works up the net with great skill;—trial, bribery, machination, rescue, all successively being interwoven with good effect. But she becomes suddenly weary of her labours; cuts with a perverse sharpness the knots which she will not take the pains to untie; and—making haste to end the story—be- takes herself, as we have said, to the *extravaganza* of Miss Mitford and Mistress Muggins, by way of completing the canonical three volumes required by the circulating librarians.

## LIST OF NEW BOOKS.

Allison's History of Europe, Vol. III. 12mo. 4s. cl.  
Beaven's (Dr.) Recreations of a Long Vacation, 12mo. 4s. cl.  
Bellingham's (Dr.) Observations on Anæmia, 18mo. 4s. 6d.  
Boutet's Spanish Literature, Bogue's Span. Lib. Vol. XVII. 3s. 6d.  
Brett On Cataracts, Artificial Pupils, and Strabismus, 8vo. 3s. 6d. cl.  
Burke's Peerage and Baronetage for 1847, 9th ed. royal 8vo. 38s. cl.  
Carleton's (W.) Black Prophet, Parlor Lib. Vol. I. 12mo. 1s. 6d.  
Chambers's Select Writings, Part VII. 11s. post 8vo. 4s. cl.  
Chapman & Hall's Series, 'Lives of Simon, Lord Lovat, and Duncan Forbes,' by Burton, post 8vo. 9s. cl.  
Child (Dr. G. C.) On Indigestion and Bilious Disorders, 8vo. 2s. 6d.  
Dale's (Rev. T.) Good Shepherd and the Chosen Flock, 2nd ed. 6s.  
Edgell's (Rev. W. J.) Vision of Peace; or, Thoughts in Verse, 12. 6d.  
Euclid's Elements of Geometry, by the Rev. J. Lubbo, 8vo. 10s. 5d.  
Floridan's Num. Fomina, or Wanostrich, new ed. 12mo. 4s. 6d. 10s.  
Floridan's Fables, suivies de Ruth, Tobie, Galatée et Estelle, des Lettres, et Théâtre, Fables de Lamotte, 1 vol. 12mo. 4s. 6d. cl.  
Food for the Million, Males against Potato, by Amicus Curie, 3s. cl.  
Frank's (J. C.) Christian Psalmody, 12mo. 3s. 6d. 4s. 6d. 5s. 6d. 6s. 7s. 8s. 9s. 10s. 11s. 12s. 13s. 14s. 15s. 16s. 17s. 18s. 19s. 20s. 21s. 22s. 23s. 24s. 25s. 26s. 27s. 28s. 29s. 30s. 31s. 32s. 33s. 34s. 35s. 36s. 37s. 38s. 39s. 40s. 41s. 42s. 43s. 44s. 45s. 46s. 47s. 48s. 49s. 50s. 51s. 52s. 53s. 54s. 55s. 56s. 57s. 58s. 59s. 60s. 61s. 62s. 63s. 64s. 65s. 66s. 67s. 68s. 69s. 70s. 71s. 72s. 73s. 74s. 75s. 76s. 77s. 78s. 79s. 80s. 81s. 82s. 83s. 84s. 85s. 86s. 87s. 88s. 89s. 90s. 91s. 92s. 93s. 94s. 95s. 96s. 97s. 98s. 99s. 100s. 101s. 102s. 103s. 104s. 105s. 106s. 107s. 108s. 109s. 110s. 111s. 112s. 113s. 114s. 115s. 116s. 117s. 118s. 119s. 120s. 121s. 122s. 123s. 124s. 125s. 126s. 127s. 128s. 129s. 130s. 131s. 132s. 133s. 134s. 135s. 136s. 137s. 138s. 139s. 140s. 141s. 142s. 143s. 144s. 145s. 146s. 147s. 148s. 149s. 150s. 151s. 152s. 153s. 154s. 155s. 156s. 157s. 158s. 159s. 160s. 161s. 162s. 163s. 164s. 165s. 166s. 167s. 168s. 169s. 170s. 171s. 172s. 173s. 174s. 175s. 176s. 177s. 178s. 179s. 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1581s. 1



present "is," by the writer in the newspaper, and his arguing on the latter.

The observation in my former communication respecting a particular house in Galway being alluded to as the chief one in "the trade" in Connaught, was put forward as an assumption, the words "believed to apply" to it being those used. It is, nevertheless, politely called a fiction. The house alluded to by Mr. Lamont was that of Mr. Clayton; who, during the time that he "travelled" in Connaught, was considered the first bookseller in that province, although business of other kinds was done in his very extensive warehouse. I have read a letter from that gentleman to Mr. Lamont, corroborating what the latter stated respecting the articles in which he did not (and does not) deal.—"Slater's Directory" is denounced as incorrect: but be that as it may, the statements in the paragraph on which I commented are about as widely at variance with the Government Census of 1841 as with that work—the Census giving 14 booksellers to the 6 counties, and the Directory 18 to the 8 towns, in the whole of which (counties and towns) the writer of the paragraph in question stated there was not a bookseller.

The application of the circumstances of 1842 to 1846 is complained of by the writer in the *Leinster Express*:—but instead of being against, it was in favour of his argument; as the several booksellers whom I have questioned on the subject all admit an increase in the sale of books within that period.—No accounts being opened in Dublin with any of the eight towns, assuming its correctness, is beside the question, since the smaller towns of the north are chiefly supplied from its metropolis, Belfast—as are those of the south, in part at least, from Cork, &c. In Belfast, as well as in Dublin, some of the London and Edinburgh publishers have agents for their periodicals works—the chief staple of the day.

With none of the writer's mere matters of opinion will I trouble myself. But whether those commonly called "booksellers" and regarded as such in "Slater's Directory" and the Government Census be so or not, does not affect the question of the vast exaggeration of population attributed to four out of the eight towns particularized. In the first paragraph copied into the *Athenæum* [No. 1000], the Census of 1841 was implied as the authority for the amount; but in the article in the *Leinster Express* commenting on my communication, "Thom's Directory" is referred to as such. What is the fact? That in this latter work for 1846—and for 1847 also—the returns are copied from the Census; and, consequently, are precisely as given in my last letter. In the case of Carrickfergus, the population of the "county of the town" is substituted for that of the town itself—or that on 16,700 acres (9,379) for that on 129 acres (3,885), the number on which the town stands!

My object in taking up this matter was to correct what was universally looked upon by the best informed persons as one of those slanders against their country which not unfrequently emanate from a portion of the Irish newspaper press. It is said to have been written "to invite a cure." That I am fully as desirous as its writer for any "remedial efforts" that may lead to a more extended taste for literature in Ireland may, perhaps, without very great presumption be assumed from the circumstance of the offices which I hold in connexion with the various societies of Belfast whose object is the diffusion of intellectual knowledge.

W. THOMPSON.

#### OUR WEEKLY GOSSIP.

OUR Gossip of last week was saddened by an obituary paragraph of more than common length and significance—recording the passing away from amongst ourselves of several of those who have been contributors to the intellectual advancement of the age in various departments of human knowledge. The Indian news just received bring us an echo of the same sad burden from the far East—where Science has begun, in our day, once more to count her gains and losses, and has now to put to the account of the latter the death of a native prince well deserving of a record amongst the friends of enlightenment whom we have to mourn at home. The eastern announcement as it has reached us runs thus:—"At the palace, Travandrum, on the 27th of December, 1846, his highness the Maharajah of Travancore, in the 34th year of his

age and 18th of his reign, deeply lamented by his be-  
reaved and afflicted brother and relatives, and uni-  
versally by all classes of his subjects, by whom he  
was beloved for the justice and lenity of his rule;—a  
prince distinguished for his truly mild, amiable,  
charitable disposition, his high literary attain-  
ments;—eminent as an oriental scholar, and poet,  
being master of Canarese, Gento, Mahratta,  
Hindustanee, Persian, Sanscrit, and Oordoo lan-  
guages, as well as of the English; Honorary  
Fellow of the Royal Asiatic Society; the patron  
of astronomy, education, and other useful and cha-  
ritable institutions established and maintained  
under the auspices of this esteemed and lamented  
prince during his beneficent and enlightened reign.  
His memory will long be venerated and cherished  
by a peaceable and contented people, as well as  
by all Europeans who have had an opportunity of  
experiencing his many estimable qualities, and  
duly appreciating his excellence and worth." Our  
readers may remember that the Rajah of Tra-  
vancore—though far removed by distance, and yet  
more so by the conditions of the long dormant East,  
from the excitement of that stimulus which the as-  
sociation of literary men lends to scientific exertion—  
was one of those who came early forward to meet the  
wish expressed by the philosophers of Europe for the  
organization of an extensive system of magnetical  
corresponding observations—by the establishment of  
an observatory at Trevandrum. Besides the testi-  
mony of this institution to the native wisdom of a  
mind which raised itself to the discernment of truth  
from an unpropitious level,—a printing establishment,  
a charity hospital, an English free school, and other  
monuments remain to mark the point of enlighten-  
ment to which he had attained. The report of  
his private virtues suggests the key to that wisdom  
which sought the happiness and amelioration of those  
committed to his rule by the means best adapted to  
such ends. His brother, who succeeds him, is, hap-  
pily, spoken of as emulous of the deceased prince's  
worth; and will, it may be hoped, continue the good  
work which that lamented prince had begun in Tra-  
vancore.

The subject of the British Museum was again  
brought before the House of Commons last week by  
Mr. Hume, on the motion for bringing up the report  
of the Committee of Supply. He stated that when  
a vote shall be taken on account of the Museum, he  
will feel it his duty to bring under consideration what  
appear to him to be the defects in its management.  
A change in the constitution of the trustees, so as to  
substitute a really responsible board for an irrespon-  
sible and self-elected body—and a better representa-  
tion of the departments of Science and Natural History—  
are the principal reforms to which the obser-  
vations of the honourable member pointed; and  
alluding to the former opposition of Government to  
his application for a committee of inquiry, he an-  
nounced his positive determination not again to  
accede to any vote of money unless something satis-  
factory were done—expressing his willingness to take  
a commission as that "something satisfactory."—We  
may mention, too, that Lord Morpeth has announced  
to the House, that it is not intended by Government  
to sanction any proposition for erecting a new bridge  
to replace that of Westminster during the present  
session.

We hear of certain movements in the learned  
societies which augur, we are willing to hope, some-  
thing more in the way of intended reform than  
necessarily appears in the movements themselves.  
At the Zoological, we understand, the honorary  
secretary has resigned—and a very active and intel-  
ligent zoologist, Mr. D. W. Mitchell, has been  
appointed in his place, with a salary of between two  
and three hundred a-year.—The treasurer of the  
Antiquaries has likewise given in his resignation;  
and Mr. Payne Collier has, we are informed, been  
named to replace him.

The Council of the British Archaeological Asso-  
ciation appear to have selected Lincoln for their  
annual meeting. It will be recollected that they did  
not find it convenient to announce this fact at Glou-  
cester. The Earl of Yarborough will not preside.

It may be convenient to some of our readers to  
know that the monthly evening meetings of the  
members of the Royal College of Chemistry, for the  
present year, are fixed to be held on the Wednesdays,

February 24, March 31, April 28, May 26, June 23,  
and July 28.

The *Universe* states that it is in contemplation to  
establish a fund towards the formation of a school in  
the University College, London, for the education of  
Indians in the several branches of science, and to  
prepare them for the different professions in their  
own country.

The London publishers are, we see, responding to  
the call made upon them by the booksellers of  
Dublin for aid to a fund forming by the latter body  
as a contribution in aid of the distressed Irish  
[see *ante*, p. 126]. Messrs. Longman & Co. have  
headed the list which we expressed ourselves con-  
fident would be obtained with a subscription of one  
hundred guineas.

The Academy of Sciences in Paris has elected  
M. Cuvillier to the place of free Academician left  
vacant in its ranks by the death of M. Bory de Saint-  
Vincen.

The verdict of the Parisian Civil Tribunal given,  
not many days since, against M. Alexandre Dumas,  
is curious in the sentence and forfeiture which it  
ordains—as illustrating the career of a literary man  
who has done more, in every sense of the word, to  
give to Manufacture the appearance of Art than most  
of his predecessors or contemporaries. After dismissing  
the original demand of half-a-dozen plaintiffs for un-  
filled engagements, the Court (to quote from *Galignani*)  
"fixes at eight volumes and one fifth the quan-  
tity of manuscript due from Alexandre Dumas up  
to the 11th of December, 1846, and accords him a  
period of eight months and a half, commencing from  
1st March next, to clear off that arrears; and, in  
case Dumas shall neglect to make the deliveries  
within the time specified, condemns him to pay to  
Emile de Girardin the sum of 1000*fr.* for each day's  
delay during three months; orders, that in case of  
non-payment of the said damages, Dumas shall be  
liable to arrest when the amount shall have exceeded  
300*fr.*" Other provisions as to forfeiture, costs, &c.,  
follow. What would some of the capricious and un-  
willing creators (whose best efforts, let us add, hardly  
equal the worst of the *fa presto* romancer, dramatist,  
and historiographer under punishment) say to such  
a matter-of-fact apportionment forming only a part  
of their year's labours? A history of the Life and  
Performances of M. Dumas is assuredly wanted. Let  
us recommend the subject to M. Janin.

We copied last week from the *Augsburg Gazette*  
an account of the discovery, in the Library of the Val-  
ican, of a Greek manuscript of the *Homeric Allegories*  
by the Byzantine grammarian Tzetzes, and of its  
intended publication by the Abbé Matranga. An  
officer in the manuscript department of the Royal  
Library in Paris has written to the *Journal des*  
*Débats* to deny the rarity of the work. He says  
that there are three manuscript copies in the Paris  
Institution—from a collation of which an edition is  
preparing for publication in the French capital con-  
currently with the Roman one of the Abbé Matranga.  
We find it stated that the Russian Government has  
succeeded in obtaining, at Peking, for the price of  
39,000*fr.* (1560*l.*) a copy of the two vast Buddhist col-  
lections, forming 1392 volumes, known as the  
*Gandjour* and *Dandjour*, of which we formerly gave  
our readers some account [No. 910].

The celebrated linguist Frederic Rosen, who died  
in 1844, had, as our readers know, commenced a  
complete edition of the Vedas, with a German trans-  
lation, by order of the Prussian Government, when  
his labours were arrested by death. This great work  
is now about to be completed by a successor to his  
toils—the Minister of Public Instruction having  
transferred the commission to M. Maximilian Müller,  
a distinguished linguist who studied in France under  
Burnouf, and in England under Professor Wilson.

From Prague, we learn that it is proposed to erect  
a plain monument to the memory of the late celebrated  
political economist, Frederick List.

Letters from Rio de Janeiro announce the melan-  
choly death, by an accidental explosion of gas, of  
Dr. Félix d'Arcet, aged only 39—who at the early  
age of 17 had been already decorated by the French  
Government for his scientific labours with the com-  
mission sent into Egypt to report upon the plague.  
The lamentable event was immediately preceded by  
one of those remarkable presentiments which would  
seem to be the more especial property of fiction. A

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quarter of an hour only before the moment of the fatal catastrophe which awaited him, he had written to his mother and sister; and in the letters were found the following passages, making allusion to a grant of a million of francs which he had just obtained from the Brazilian Chambers for the establishment of a manufacture of chemical products:—"Henceforth, I will form no more projects; for I have learnt—or should have learnt—to recognize that in life there is a most important element not admitted sufficiently into the calculations of men—the unforeseen. \* \* \* At this moment, there is no possible room for further anxiety regarding my future—there are only as may relate to those reverses which overtake alike the beggar and the king."

M. de Tchihatcheff, a Russian nobleman who devotes his fortune and his labours to the cause of science, and a portion of whose scientific travels have already resulted in a well-known and important work on the Altaï and the adjacent countries, has arrived at Constantinople, with the view of visiting various portions of the Ottoman Empire and completing a complete geological chart of the same. It is the first attempt of the kind.—As M. de Tchihatcheff is said to be the first Russian nobleman who has given such an example of sacrifice in the same high interests.

We spoke, the other day, of the possibilities of a trade being regularly undertaken by which the *Dagherrys*, to whom "reading and writing do not come by nature" shall be qualified to rise "some summer morning" and find themselves famous—metamorphosed into personages to whom "Box" himself must vail the bonnet—and whom Landseers shall make haste to paint for ladies who love lions to look upon! Here we have the scheme in full—the opening of Parnassus as though it were Primrose-hill; the chartering of the Hippogryph to run, like any other omnibus, "betwixt the Bank and Paddington," directed by Homespun Dick, John, or Harry, for the sixpenny, the fourpenny, or the twopenny public. We transcribe the following from the *Times* of Thursday—comment being out of the question:—

Read the Whole.—The Literarium Office, 128, Strand, is established for the purpose of enabling the public to obtain ready access to the most effectual kind of Literary Assistance on every subject at a moderate cost. The proprietors, who have made arrangements with gentlemen of the highest attainments in their respective departments, propose to carry out the object of the institution on a liberal scale. The learned of all professions will find in the Literarium an efficient coadjutor in the preparation of their works for the press, or for oral delivery. A skeleton of facts being furnished, the contemplated production will be digested into a lucid and well-arranged mass, and also be written in an elegant and popular style, so as to command a favourable reception from the public, and enhance the reputation of the author. The foregoing remarks are also applicable to the composition of lectures, leading articles, pamphlets, speeches, and other varieties of literature. To foreigners the advantages which the institution holds out are obvious. Few foreigners can compose correctly in English, owing to the difficulties of construction and peculiar idiosyncrasies of the language. These obstacles, however, may be easily surmounted by applying at the Literarium, where assistance is necessary to enable them to write a letter or communication of any kind, in proper English, can be immediately obtained. To tradesmen and advertisers generally the proprietors offer the option of an easy medium for promptly procuring, on reasonable terms, circulars, hand-bills, and advertisements, worded in a correct and imposing manner. Servants of both sexes, and of every degree, will also reap an advantage by calling at the Literarium office, where their letters, whether consisting of communications with friends, applications for situations, or relating to any other matter, will be written in the best manner and at the lowest possible charge. Finally, the attention of all classes is earnestly directed to the aim of the promoters. There are few persons of either sex, in any grade of society, who have not, at some period or other, experienced the want of that peculiar kind of assistance which is now for the first time offered them. Is a well-worded letter wanted? apply at the Literarium. Is a circular or advertisement required? apply at the Literarium. Is a speech, a pamphlet, or a volume wished for? apply at the Literarium. In short, apply at the Literarium for assistance on any and every subject connected with letters and literature, and the best aid can be had without delay, and at a reasonable expense.

BRITISH INSTITUTION, PAUL MALL.  
The Gallery, for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN daily from Ten till Five.—Admission, 1s.; Catalogue, 1s. WILLIAM BARNARD, Keeper.  
LECTURES ON DESCRIPTIVE ASTRONOMY during LENT, at the ROYAL POLYTECHNIC INSTITUTION, by Dr. BRACH, on the Mornings and Evenings of Mondays, Wednesdays, and Fridays, with Illustrations, in which the latest discoveries are explained, accompanied with new and appropriate Music by Dr. Walling.  
LECTURES ON the ELECTRO-MAGNETIC TELEGRAPH on the alternate Mornings and Evenings, illustrated by a variety of Experiments, including the recent Patent of Messrs. Nott and Gamble. Chemical Lectures. The Optical Effects include the latest and most Interesting Views. Experiments with the Diver and Diving Bell, &c.—Admission, 1s.; Schools, Half-price.

## SOCIETIES

ROYAL.—Feb. 11.—The Marquis of Northampton, President, in the chair.—On the Amount of the Radiation of Heat at Night from the Earth, and from Various Bodies placed on or near the surface of the Earth, by J. Glashier, Esq.—The author enters into a detailed description of the construction of the thermometers which he employed in these observations and the precautions which he took to insure their accuracy; and gives tabular records of an extensive series of observations,—amounting to a number considerably above ten thousand,—with thermometers placed on nearly a hundred different substances, exposed to the open air, under different circumstances, and in various states of the sky, at the Royal Observatory at Greenwich.

GEOGRAPHICAL.—Feb. 22.—Lord Colchester, President, in the chair.—Concluded Capt. Sturt's Account of his Explorations in the Interior of Australia:—a subject which has been sufficiently referred to in our columns.

GEOLOGICAL.—Jan. 6.—Sir Roderick I. Murchison 'On the Classification of the Lowest Fossiliferous Rocks of North Wales.'—The author explains the grounds on which he is compelled to dissent from the recent proposal of Prof. Sedgwick (see *ante*, p. 98), made to the Geological Society; and shows that its adoption would break down the scientific meaning hitherto attached to the term "Silurian System." After several years of labour and preparation, that system was propounded in 1835 as a natural history group, which, though characterized by a community of animal forms, was separable into Upper and Lower divisions. The name Silurian having been given to the whole, that of Cambrian was subsequently applied by Prof. Sedgwick to the still lower adjacent slaty rocks of North Wales; it being then hoped and believed that, according to analogy, such lower rocks would be found to be distinguishable from the Silurian by a peculiar suite of organic remains. Researches, however, having now proved that the so-called Cambrian rocks are also tenanted by the same fossils which have for many years been recognized as Lower Silurian types, and these remains having further been shown to occupy the lowest fossil-bearing strata in Russia, Sweden, Norway and America, Sir Roderick Murchison maintains that this name must be adhered to in reference to all British, as well as foreign, strata which are occupied by the fossils originally described by him as Lower Silurian.—In conclusion, Sir R. Murchison points out that if, in this instance, the principle of strata identified by their fossils be departed from, by merging his well-known Lower Silurian type in a name applied to a group of rocks which has never yet been described as containing fossils of its own, the very term Silurian would be excluded from the geological maps of various regions of Europe and America on which it has been inserted after much labour; and that, thus deprived of their lower and larger half, the Silurian rocks would be reduced, in many tracts, to a small and insignificant band, quite unworthy of being entitled a System.

Jan. 20.—L. Horner, Esq. President, in the chair.—Mr. W. T. Collings was elected a Fellow. The following papers were read:—"On the Wave of Translation in Connexion with the Northern Drift," by W. Whewell, D.D. In this memoir the author, after referring to the northern drift and the causes that had been suggested for explaining its phenomena, and stating the meaning and properties of the wave of translation, proceeded to discuss some of the results of its operation. He assumed, for this purpose, a certain quantity of material to be distributed within a given area; and showed, by simple calculation, different expressions for the amount of paroxysmal force that would be needed. He considers, however, that paroxysmal force is necessary; but that a movement, although small, will, if sudden, produce effects resembling those to be accounted for. He concluded by observing, that a wave of translation differs but little from the *débâcles* assumed by earlier geological speculators.—A memoir was read, 'On the slow Transmission of Heat through loosely coherent Clay and Sand,' by Mr. J. Nasmyth. The object was to describe an instance of the low conducting power of clay and

sand; in which a thickness of half an inch of such matter intercepted the heat of a mass of eleven tons of white-hot melted cast iron for twenty minutes, without the heat on the outside of the vessel being sufficient to pain the hand. The author added some remarks as to the bearing of this fact on geological theory.—A notice was read 'On a New Clinometer,' by Mr. R. B. Grantham,—being a description of the instrument which was presented to the Society.

Feb. 3.—L. Horner, Esq., President, in the chair.—'On the Probable Age of the London Clay, and its relations to the Hampshire and Paris Tertiary Systems,' by J. Prestwich, Jun., Esq. Omitting general details of structure, the author of this communication proceeded to show that the thick argillaceous mass of marine strata on which London is situated, and whose organic remains are well known by the collections from Highgate and Hampstead, and from the cliffs of Sheppy, is not, as it has hitherto been considered, synchronous with the *Calcaire grossier* of Paris, nor yet with the clays of Barton and sands of Bracklesham; but that it is of older date than these, and occupies a lower position in the Eocene series.

ASIATIC.—Feb. 6.—Sir A. Johnston in the chair.—Col. Sykes read an extract from a letter which he had received from Capt. Kittoe; who had been making some recent antiquarian researches about Gyah, anciently one of the seats of Buddhism,—described by Dr. Buchanan Hamilton, in the second volume of the Society's Transactions. Capt. Kittoe states that he has found and copied a number of inscriptions; and that he has heard of others, some miles inland, never yet seen by any European, which he intends examining. He was unsuccessful in his search after remains of Buddhist architecture—having met with but few fragments; but he found a number of small sculptured stones, which he thought were miniature *Chaityas*, or shrines. A sketch of one of these he forwarded in his letter. The base is a cube, the upper plane surmounted by a hemisphere—from the apex of which rises an obelisk. In each of the four vertical faces is a compartment containing a figure of Buddha,—the figures in different attitudes. Capt. Kittoe states that such stones are found, not in Behar only, but in Cuttack also,—where he has seen several. He remarks that they resemble closely the pagoda at Rangoon; where five hairs of Buddha are kept as relics. Many of these are of elaborate workmanship; and some have images of Buddha in various postures, in the different compartments—generally sitting with the hands folded, but sometimes erect—and a few seated on a bench. One of them, which he has in his possession, is inscribed with the usual Buddhist formula: *Ye dhamma hetu prabhava;*—which is decisive of its appropriation. Col. Sykes observed that these chaityas in all probability are representations of or the identical shrines seen by the Chinese traveller, *Fa-hian*, at the beginning of the 5th century of our era: and that they afford a valuable attestation of his truth respecting the then existing belief in the four Buddhas, predecessors of Sakhyā. Capt. Kittoe believes the present temple at Gyah to be less than 600 years old; and to have been built for the joint worship of Siva and Buddha. He thinks he shall be able to trace the amalgamation of the sects by their sculpture; and he is preparing to make drawings of the most interesting of these relics. He states that he has discovered another of Asoka's pillars at Bukrowe, the site of an ancient city of the Buddhists on the banks of the Lilajun. It was broken many years ago into three pieces; one of which was brought to Gyah by Mr. Bodham, and set up in the bazaar,—where it goes by the name of *Bodham's Folly*. This title furnishes an apt illustration of the light in which the natives of India, and too many of our own countrymen, regard the preservation of such remains of past ages—from which alone the recovery of any portion of the ancient history of the country can be expected. The *rijā* there suggested to Capt. Kittoe that he should make rollers for the roads out of the fragments of the pillar! The base of the pillar is almost buried beneath the surface of the ground; but Capt. Kittoe is about to dig it out, with a view to its preservation. Col. Sykes remarked that this discovery affords another proof of *Fa-hian's* trustworthiness; as it has brought to light another of the pillars mentioned by him, but which had hitherto escaped notice.



The Secretary read a communication from Dr. Hincks, which accompanied his alphabet of the Achemenean-Babylonian Inscriptions and his reading and translation of some of those inscriptions. The paper contains a review of the data now before the public, from which a clue to the reading of these monuments may be obtained; and a reference to the share which the Doctor has had in making use of these data with the object of deciphering the complex alphabet in which they are written—and in disentangling the puzzling phenomena which their grouping so frequently exhibits. It concludes with the expression of a hope that, from a comparison of the results arrived at by himself with those of Major Rawlinson and other investigators, the true meaning of these most ancient monuments may be established beyond doubt.

**HORTICULTURAL.**—Jan. 19.—R. W. Barchard, Esq., in the chair.—Miss C. Sim and Mr. C. Loddiges were elected Fellows.—From the Duke of Northumberland was a novelty in the shape of a ripe fruit of *Theobroma Cacao* a small tree of which whole forests occur in Demerara; it is common also in Guatamela and Mexico. The tree at Sion is stated to be between three and four years old, and about seven feet high, with a clean stem for about five feet in height; the fruit, which is believed to be the first that has ripened in Europe, was opened for the purpose of exhibiting the arrangement of the seeds, which, when roasted, are the cocoa of commerce. They were found to be imbedded in pulp, occupying the whole interior of the outside covering. From the same collection were also flowers and ripe fruit of the South American Papaw tree (*Carica papaya*); whose fruit is eaten as a vegetable, and when cooked is esteemed by some, but appears to have little to recommend it. The tree was mentioned to have the singular property of rendering the toughest animal substances tender by causing a separation of the muscular fibre; its vapour even does this: newly-killed meat suspended among the leaves, and even old animals when fed on the leaves and fruit, are reported to become tender in a few hours. The tree has large handsome palmate leaves and sterile and fertile flowers in different clusters, the latter being much larger than the former. It was mentioned that at Sion there was a smaller-fruited variety than the one sent. A Knightian medal was awarded.—From Mr. Thorn were tuberous roots of *Apios tuberosa* (*Glycine apios*), which were sent with a view to prove that they might be used as a substitute for, or rather in aid of the potato. This hardly trailing leguminous plant had hitherto only been grown for ornamental purposes, but Mr. Hamp is of opinion that it may become a wholesome article of food. It was stated that he and his family had eaten of the roots, and had found them to be sweet and good. Some doubts were, however, expressed as to the advantage of cultivating the plant for this purpose; the tubers being formed in long chains, year after year adding to their length, and requiring apparently more than one season to produce anything like a crop, it became a question whether or not time might be profitably expended in its culture. Mr. Catleugh sent a noble bush of *Eranthemum pulchellum*, measuring at least five feet in diameter, and clothed to the pot with branches whose tops were richly ornamented with its lively blue blossoms, a colour so rare among our winter flowering plants. A Banksian Medal was awarded.

Feb. 16.—R. W. Barchard, Esq., in the chair.—W. Edgar, jun., Esq., J. Allard, Esq., and Mr. Parsons were elected Fellows.—Various Orchids came from Mr. Beck, including *Oncidium unguiculatum*, the latter a new species. On this last were two distinct sets of flowers, as regards size and colour. It was stated to have been in bloom all the winter; but the blooms for some time were small and dingy in appearance. Lately, however, the plant has produced flowers nearly twice their former size and brighter in colour; rendering it now a valuable acquisition, and teaching us not to despair, although the first flowers of newly-imported plants should not realize all that has been said of them before their introduction.—Mrs. Langley sent six pots of Neapolitan Violets. The object in exhibiting them was to show that young plants struck in autumn blossomed better than old plants.—Of miscellaneous articles,

Mr. Allnutt sent a sash exhibiting the use of the old copper lap, which never could be employed with advantage when crown glass was used, on account of its unevenness, but which answers perfectly with sheet glass, which is flat. Mr. Welsh showed a glass flower-pot and stand, by which the observer is enabled to see the growth of roots.

**LINNEAN.**—Feb. 2.—E. Forster, Esq., V.P., in the chair.—G. S. Gibson, Esq., of Saffron Walden, was elected a Fellow. A paper was read by Dr. Falconer, on a new genus of Orchids, *Gamoplexis*, from Northern India, belonging to the tribe Gastrodieae of Robert Brown. This genus has the habit of an Orobanchae, and is found parasitical on the roots of various species of leguminous plants. The stem, like that of Orobanchae, is destitute of leaves; but their place is occupied by scales or imperfectly formed sheaths. The root is bulb-shaped, and surrounded by successive layers of sheaths. It has no fibres, and its parasitism consists in the spongioles of the roots on which it grows being thrust into the layers of sheaths by which the root is surrounded. The flowers resemble those of Brown's New Holland genus *Gastrodia*. The perianth is monopetalous, and divided into six equal parts, in two whorls. In *Gastrodia* the lip is larger than the other segments of the perianth. The stigma is hollow, and lies at the base of the column. The pollen masses are granular and coherent.

**ENTOMOLOGICAL.**—Feb. 1.—W. Spence, Esq. President, in the chair.—Mr. E. Doubleday exhibited a box of new Lepidoptera recently collected in Venezuela by Mr. Dyson; several of which (although belonging to different genera, and even families) presented striking instances of analogical resemblance to each other. He likewise exhibited some singular nests, with funnel-shaped apertures, from the same country, evidently made by Hymenopterous insects. Mr. Vernon Wollaston exhibited a female specimen of the splendid *Junonia Ruckeri*, from the Himalayas,—the male of which only had been hitherto known; and also a singularly monstrous specimen of an Indian *Cetonia*. Mr. Westwood exhibited specimens and drawings of some singular butterflies, allied to *Papilio paradoxus*: Mr. Griffith, an extensive series of drawings of British Lepidoptera; and Capt. Parry, a box of new and rare exotic Coleoptera. The following memoirs were read:—1. 'Description of a new British Moth,' by Mr. Douglas. 2. 'Notes on Indian Locusts,' by Dr. McGregor and Capt. Edwards. 3. 'Description of the gall-like Nidus of an Australian Species of *Buprestidae*,' by Mr. W. W. Saunders. 4. 'Notes on the Habits and Description of a new Australian Species of *Oiketicus*,' also by Mr. Saunders.—Mr. Westwood brought before the notice of the Society a recent publication, in which the potato disease had been exclusively attributed to the attacks of a species of *Aphis*. The subject was one of too great importance to allow such a fallacy to be disseminated without being checked. The well-known nature of the operations of the *Aphides* on other plants was of a totally different kind from the potato disease; whilst the positive facts which had been recently observed of the occurrence of the disease without the presence of a single *Aphis*, completely disproved a theory which its author is, nevertheless, endeavouring to promulgate with unceasing pertinacity. Mr. Westwood's statements and opinions were supported by the remarks of the President, as well as by Messrs. J. F. Stephens and E. Doubleday.

**ZOOLOGICAL.**—Feb. 23.—W. Yarrell Esq., V.P. in the chair.—The following papers were read:—Mr. Gray 'On a new Species of Rodent, inhabiting W. Australia,' which he characterized under the name of *Mus vellerousus*.—The Earl of Derby 'On some Peculiarities in the habits and economy of Struthious Birds.'—Mr. G. R. Gray 'On two new genera of *Certhiinae*,' to which he gave the names of *Caulodromus* and *Salpormis*: 'the types being *C. Gracii*, n.s., from Darjeeling, and *S. Hodgsoni*, n.s., from Behar.—Mr. Gould, 'On a new arrangement of Trochilidae, with descriptions of new species, part 1.' In this paper we have to remark the proposal of the generic name of *Oreotrochilus* for a group which have hitherto only been found immediately below the snow line of the Andes,—the type being *Orthorhynchus Estella* of

D'Orbigny. Mr. Gould includes in it two new species, *O. leucopleurus*, and *O. melanogaster*. In the genus *Petasophora*, (G. R. Gray,) he enumerates eight species, including one now characterized for the first time as *P. isolata*.—The lower end of the left tibia of a gigantic fossil Struthious Bird, from the Sewall Hills, was exhibited. This remains affords another evidence of the close representation of forms between the extinct Fauna of India and the existing Fauna of Africa, which Dr. Falconer's researches have so copiously demonstrated in the genera *Camelopardalis*, *Camelus*, *Elephas*, *Hippopotamus*, &c. In the discussion which followed, it was remarked by Mr. Gray that this fossilized remain was probably the earliest evidence on record of a bird of so large a size having occurred in juxtaposition with Mastodon, *Colomechelys*, and others of that age.

The Secretary reported that the menagerie of the Society had lately been enriched by the addition of the *Canis megalotis* of Cuvier; an anomalous form of rarity, and which it is believed had never been alive in England before. It was presented by Capt. Sir E. Belcher, who obtained it at the Cape of Good Hope.

**INSTITUTE OF BRITISH ARCHITECTS.**—Jan. 25.—S. Angell, V.P. in the chair.—A communication from W. Bromet, Esq., respecting one of the Arches of Upton Church, in Buckinghamshire, was read; and a sketch by that gentleman exhibited showing its principal feature, viz. a carved wooden archivol, the mouldings of which are the dog-tooth alternating with small rounds,—the outer moulding adorned with a series of diagonally-set trifid leaves of a more antique character than Gothic ornaments commonly are.

'A Description of the Remains of the Ancient Norman Refectory in the Bishop's Palace at Hereford,' by J. Clayton. There are few existing examples of Norman architecture which present the timber-work in such excellent preservation as that at Hereford. This great Hall is one of the earliest examples of the class of buildings to which belong the Halls of Westminster and Winchester. It was originally divided into one centre and two side compartments, by two ranges of columns of four each,—from which sprang the arches supporting the roof; and the peculiarity of this example consists in these pillars and arches being entirely constructed of timbers. The original dimensions of the Hall were 110 feet by 55 feet: and one half of the roof now serves to shelter the principal apartments of the present episcopal residence, erected upwards of a century ago. Above these apartments, which are of one story only, are seen the upper portions of the pillars, the arches, and the roof; the lower parts of the columns being concealed in the division walls of the modern rooms. The principal arches, viz. those over the centre compartment, were of 22 feet span; and each formed of two pieces only, cut in the arched form from the solid timber,—which must necessarily have been of vast dimensions. This oak, although whitened by age, is perfectly sound. Drawings of the details were exhibited; as also one conveying the writer's idea of a restoration of the interior of the Hall,—showing that the original building must have had an imposing appearance, not produced by a multiplicity of parts or richness of design, but from a massive grandeur the peculiar characteristic of this early style of architecture. A few particulars were given of the city of Hereford prior to the erection of the Refectory in question,—which was probably soon after the Conquest.—The Hall at Oakham was then described by Mr. Clayton as a most beautiful specimen of the Norman buildings of this class. It does not possess the peculiarity of being composed entirely of timber, nor has it the magnitude of the examples at Hereford; but remains in an excellent state of preservation. It formed part of the ancient castle; and is now used as the county courts for the shire of Rutland.

'Observations on the Ancient Roof of the Church at Adel in the West Riding of York,' by R. D. Chantrell, Esq. Among the peculiarities particularly alluded to was the corbel table; which had evidently been adzed out of the solid timber, having projecting pieces which fitted in between the ceiling joists, or rather beams. Mr. Chantrell was of opinion that this roof was originally open, like the cradle roofs of the thirteenth century,—many of which occur in the churches of Yorkshire. The south door was mentioned

as exhibiting sculpture in principal pillars preservation figures represent Crucifixion and group the Church Chapelle founded the time of style w of the so assigning building. Feb. 8. Good was read the and arrange laws of So communica tions on to make engineer engineer and move waves. On this of waves us in ex been led what dif and more the prop consider sound w observat circles co formed. He would Others observat law of s from a bearer. In mind inside co should be distincti this, to ceeding an equa a plan Ireland and has arrangi lacoust in appl and a made o a good showed which, in whi 20,000 number cert an instam nearest tution have I Sir H which second ance i ledge fined that t a mar a roo readi sing the k note same room excit tion



as exhibiting one of the finest specimens of Norman sculpture in the country. The capitals of the principal pillars of the chancel arches are in the best preservation. That on the north has a group of figures representing the Baptism, and the other the Crucifixion. It was mentioned that the same character and grouping occur above the door of the Baptistery of the Church of St. Basil at Bruges, known as "La Chapelle du Saint Sang,"—which edifice was certainly founded in 1082. The kite-shaped shield used in the time of William the First, and other peculiarities of style which occur in the sculptured figures of one of the southern capitals, are additional reasons for assigning the date of the eleventh century to this building.

Feb. 8.—T. Bellamy, Esq., in the chair. J. H. Good was elected a Fellow.—J. Scott Russell, Esq., read the first part of a paper 'On the interior forms and arrangement of buildings with reference to the laws of Sound.' The subjects which he was about to communicate, he said, were deductions from observations on the motions of fluids which he had been led to make, in the course of his duties as a practical engineer. In canals, tidal rivers and harbours, the engineer was called upon to study closely the nature and movements of water, especially in the form of waves. He had made many practical observations on this subject—and as our knowledge of the laws of waves was that which we had principally to guide us in examining the phenomena of sound, he had been led to take a view of these phenomena somewhat different from those heretofore entertained, and more applicable, he thought, to the question of the propagation of sound waves. There were, he considered, five principles in the propagation of sound which were fully established either by the observations of others, or his own. On these principles corresponding rules of practice might be formed. Of these principles some were old; and he would only suggest new modes of applying them. Others were new, and rested merely on his own observations. The first principle was, the well known law of sound, that it is propagated in straight lines from the mouth of the speaker to the ear of the hearer. This principle the architect had to keep in mind closely when endeavouring to arrange the inside of a building, so that the greatest number should see and hear a speaker, if possible, with equal distinctness. The practical problem amounted to this, to parcel out the whole volume of sound proceeding from the mouth of the speaker to give an equal section of it to each hearer. He showed a plan which enabled the architect to do this. It had been tried by architects in Scotland and Ireland, in some churches, and in a court of justice, and had fully succeeded. This was accomplished by arranging the benches in what might be called an *Acoustic Curve*. The drawings exhibited, showed its application to a lecture room, a church, a theatre, and a concert room. By experiments that had been made on sound he had ascertained that at 500 feet a good voice could be distinctly heard; and he showed the model of the interior of a building, on which, he had no doubt, a room could be constructed in which certainly 12,000 people, and probably 20,000, should hear a single speaker. That that number could conveniently be present at a concert and hear perfectly well he had no doubt. He pointed out the room in London which approached nearest to this form, the theatre of the Royal Institution in Albemarle Street; which he understood to have been arranged in conformity with the views of Sir Humphry Davy and Count Rumford,—and which, though small, was an excellent room. The second principle, which he observed to be of importance in the construction of buildings, was a knowledge of the spontaneous oscillations of the air contained in a room of the usual form. He had observed that the air in a long passage or room, oscillated in a manner similar to that in an organ pipe; and that a room of thirty-two feet in length gave out most readily the tone of C, and was most easily spoken or sung in, in the key of C. In general, he found that the key-note, as it might be called, of a room was the note which was obtained from an organ pipe of the same length as the sound itself. The air in the room also received transverse oscillations from any exciting cause; and these depended on the proportion of the height of the room and its breadth to the

length. If these oscillations and those of the length harmonized, the room would be easy to speak in,—and if not, the reverse. To make the room of such proportions that the oscillations in different directions should harmonize, it was necessary that the dimensions of the room should be proportioned to the simple numbers, 2, 3, 5, or some compounds of them. If, for example, the length of a room were fifty-five feet, its breadth thirty-three, and its height twenty-two, the sounds produced by its dimensions would be harmonious, and the room would be easily voiced in its key-note. Mr. Scott Russell then illustrated the applications of these principles to rooms and suites of rooms of ordinary forms, and gave instances of their bad and of their good arrangements.

INSTITUTION OF CIVIL ENGINEERS.—Jan.—Sir J. Rennie, President, in the chair.

The following gentlemen were elected officers for the ensuing year:—Sir J. Rennie, President; W. Cubitt, J. Field, J. M. Rendel, and J. Simpson, Vice-Presidents; J. F. Bateman, L. K. Brunel, J. Locke, Sir J. Macneil, J. Miller, W. C. Milne, T. Sopwith, R. Stephenson, G. P. Bidder, and J. Cubitt, Members; and Capt. Coddington, and C. Holtzapffel, Associates of Council.

Telford medals were presented to Messrs. Barlow, Snell, Harding, Williams, Parkes, West, and Ritterbandt,—and premiums to Messrs. Turnbull, Heppel, and Robertson. Council premiums were presented to Messrs. Barlow, Snell, and Harding, in addition to the Telford medals.

Memoirs were given of the deceased members,—Messrs. Crane, Deville, Handley, and Winsland.

The Report described the alterations of the building by Mr. Wyatt, the architect, during the recess.

Sir J. Rennie, after some preliminary remarks, reviewed the progress that has been made in railway travelling and steam navigation; and made some remarks upon the formation of bar-harbours and the drainage of extensive districts of marsh land. After glancing at the improvements which had taken place in various branches of science, he observed that the present eminent position of civil engineers in Great Britain had been brought about entirely by the wants of the community, without the encouragement or fostering hand of royal or government patronage. He remarked on the appointment of civil engineers by Government to investigate the merits of the various projects which had been submitted to the Health of Towns Commission,—and which he characterized as a step in the right direction: and observed, that, if the same system had been pursued with regard to railways and other important works, so as to have enabled the legislature to arrive at correct conclusions respecting many of these projects, the public would have derived infinitely greater advantages than they were likely to do from the present system. The naval and military officers who had been appointed upon these commissions, however talented in their own profession and honourable and well-intentioned, must, he said, after all derive their information from civil engineers. Nor could he approve of the system of interfering too much with private enterprise. The public understood their own interests better than any government; and, although the present system might have some defects, it had hitherto worked well. Competition had produced talent, and employment for it,—and the result had been eminently satisfactory. They had only to compare many of the establishments of Government with those of private individuals, to find that the latter were preferable,—whether as regarded celerity, quantity produced, or economy of manufacture. The moment the continental system should be followed, and everything rendered subservient to Government, the general energy would be cramped and the public works of this country would dwindle into comparative insignificance. Civil engineers were bound to give every assistance in their power to the Legislature, in order that public works should be established on the best principles; and the profession should make their services indispensable by their knowledge and the liberality with which they offered them.

Feb.—Sir J. Rennie, President, in the chair.—A paper was read, by Mr. W. E. Newton, giving a description of the method employed, by Mr. Herron, for the construction of the permanent way of the Philadelphia and Reading and other railways, in the

United States. The method was a deviation both from the system of the longitudinal and the transverse sleepers. It consisted of two series of diagonal sleepers crossing each other, and spiked together at the intersections with modern trenails or iron pins, according to circumstances,—forming an extended platform upon which their longitudinal bearers were laid, supporting bridge-shaped rails with wrought iron chairs.—From the discussion that ensued, it appeared to be the opinion, that although the system might succeed in a country where timber abounded, it was inapplicable for English railroads; and exceptions were taken to the general features of the construction for high speed—as the rails, which weighed only 44 pounds per yard, and are of a bridge form, could not resist the impact of the wheels at great velocities,—the junctions of the diagonally-laid sleepers would become loosened,—and there would be too much deflection between the bearing points.

Feb. 9.—Sir J. Rennie, President, in the chair.—'A Description of the Helder,' by G. B. W. Jackson. This canal was constructed by the late Mr. J. Blaiken, during the six years between 1819 and 1825, for the passage of frigates and first-class merchantmen, and extends from Amsterdam to Nieuwediep, in the Texel. The state of the navigation through the Zuyder sea, in the early part of the seventeenth century, having become so defective, in consequence of accumulated sand-banks and shoals, that camels were necessarily made use of to lift the vessels over the shallows at Pampus, the Dutch Government deemed it necessary to consult Mr. Blaiken as to the possibility of remedying the evil. That engineer accordingly projected the above canal: which has three divisions—the summit level being only 3 feet 8 inches above the outlets. Its length is 51 miles: it is 123 feet 7 inches broad at top, 30 feet 10 inches at bottom, and 20 feet 6 inches deep. The pile-driving and boring experiments undertaken to ascertain the probability of success, show that the original sea-shore, being the only really hard ground in the north of Holland, is to be met with at 43 feet under the present surface of the ground: and, as the foundations of the locks were laid nearly at that depth, the result of the experiments was considered to afford sufficient guarantee for the stability of the works. The constructions generally consist of floating and swing bridges, tide locks, passage locks, &c. The floating bridges are peculiar on account of their flexibility; consisting of two platforms, one fixed to each shore on piles—the end of each of which is worked by sets of double levers and resting on two boats, so that when the bridge is required to be opened both boats are withdrawn, one towards each shore. The Willem lock is 297 feet 8 inches long, 51 feet 5 inches wide; the height of the lock walls being 32 feet 6 inches, and the gates being each 29 feet 5 inches by 29 feet 4 inches. The total cost amounted to 1,500,000*l.* sterling. The time required by vessels to make the passage from Amsterdam to the Helder varies according to their size and the means of haulage; fly-boats, with six relays of four horses each, making it in ten hours,—whilst large East Indianmen require two, three, and four days, according to the wind. The details of construction of the whole of the works were given, with illustrative drawings. In the discussion which ensued, it was stated that the canal in this country, which could be contrasted with that of the Helder, was the Caledonian Canal; which was projected upon a Report by Watt, commenced by Jessop, and in a great part constructed by Telford,—a few years previously to the Helder Canal. The principal difference between the two consisted in the nature of the ground through which they were cut: the former being excavated entirely out of alluvial deposit, whilst the latter had to be cut out of solid hard gravel and in some cases rock. An account was given of the mode of forming the spot for the entrance lock at the Inverness end of the Caledonian Canal. The object was to carry the work out into deep water. A large mass of earth was deposited in the sea to the full extent intended: upon this mound a heavy load of material was laid to consolidate the mass: after settling for a considerable time, the upper mass was removed, the excavation was made for the lock pit, and the construction was effected with comparative facility,—and had endured much rough weather since without any symptoms of failure. The superincumbent weight which was removed being greater than any subsequent strain, there was no danger of the lock ever sinking.

Feb. 16.—Sir J. Rennie, President, in the chair.—Mr. Jackson continued the subject; and commenced by reference to the works of "Mela," Weleking, Sganzin, Caland, Hyde Clarke, and others, as having given the best known accounts of Dutch water constructions and the situations of these labours. He described the "Polders" as being tracts of land recovered from the sea by the construction of a belt of dykes, gradually raised to above the water-level and then pumped dry; by which means they were still rendered habitable—the level of many of the more ancient being beneath that of the sea. When thus reclaimed, they form the finest land, and produce for many years immense crops, almost without the application of manure. The usual construction of these dykes was described to be, by sinking successive layers or beds of fascines or faggots of about 30 inches thick by from 8 to 16 yards in width, and of proportionate length, weighted with gravel and stones, mingled with clay, sea-weed and silt. These layers were continued until they reached above the sea-level; when the top was constructed of more solid materials, and sometimes capped with a flooring of brickwork, as the public roads were formed upon them. The different kinds of lock-gates and sluices used for facilitating the outflow of the land waters and preventing the ingress of the sea, were described; and drew from several members accounts of balance and other gates of peculiar construction used in Holland and elsewhere. The original kind appears to have been the self-acting balance gates of unequal surface, so placed upon pivots, that on the rising of the tide they closed—and remained so until, on its receding, the weight of the accumulated land waters forced them open. Recently, machinery has been employed for opening and shutting these gates; and the ordinary lock-gates have generally been adopted—as it was found, that they were frequently prevented from shutting by some floating matter getting between the mitre posts, and great leakage ensued. The general details were given of the methods adopted for the subsequent drainage of the Polder lands; the separation of the springs, the upland and the lowland waters, and the methods of conducting them out to sea. The slopes of the faces of the dykes vary considerably. Some of the low dykes are in section of the form of an arc of a circle of from 6 to 10 feet chord, and 10 inches to 1 foot versed sine,—covered with fascine matting staked down upon a clay bed. Others have a base of 19 feet wide and 5 feet high, of a triangular section, also made of fascines and stakes secured by hurdles and wattling; with clay, peat, sea-shells and sand, well rammed in, and then covered with turf. Others are formed of rows of piles 16 feet long, with their heads 6 or 7 feet above the shore, joined longitudinally and laterally by waling timber, filled in and around with fascine beds and weighted with stone. Baskets filled with sand are also used in certain situations, as well as various modifications of all these kinds of protections. It was stated that these constructions were found to succeed better and last as long as stone,—being, at the same time, about half the cost;—and in the discussion which ensued this statement was confirmed even for some parts of England where stone was not expensive.

ROYAL INSTITUTION.—Feb. 12.—Dr. Paris, V.P. in the chair.—Mr. Apsley Pellatt 'On the Manufacture of Ornamental Glass.' Having referred to a discourse delivered at the Royal Institution by his brother last session, 'On Plate, Crown, and Bottle Glass,' Mr. Pellatt characterized flint glass as distinguished from these by having oxide of lead as one of its ingredients. It is to this material that flint glass owes its peculiar brilliancy. Having described the process of mixing the materials, Mr. Pellatt stated that this mixture was exposed to intense continuous fusion for from forty-eight to sixty hours, so as to drive off all interstitial air bubbles. He further stated that if this fusing heat were continued too long, a greenish tinge and a gelatinous structure would be communicated to the glass. He concluded this part of his subject by inviting attention to a lump of flint glass mixed and fused by a committee consisting of Sir H. Davy and Dr. Wollaston at the Falcon Glass Works. Mr. Pellatt then proceeded to illustrate not only by diagrams, but by the actual process performed by his workmen (a "little-go" furnace having been fitted up by him in the Institution for this express object)—the physics

of glass manufacture, the effects of rotary motion, of the simple force of granulation, of cohesion, as exhibited in the mode of shaping wine-glasses, &c. and drawing tubes. The operation of *wetting off* (i. e. the contraction and consequent fracture of the glass on the sudden application of cold) was also described. Mr. Pellatt next detailed various other manipulations, as the peculiar welding of glass by contact. He noticed the projecting moulded pillars which exhibit the brilliantly refractive effect of cut glass; and mentioned that these, though invented recently by Mr. James Green, appear from the similarity of their exterior as well as interior structure, to have been manufactured by the ancients by the same process as is adopted now. This was inferred from the similarity of structure of a specimen of Roman glass dug up in the City of London. The operation of moulding glass was exhibited; and an ingenious machine for blowing phials of uniform size, without seam, was shown. The elasticity of glass was illustrated by the rebound of glass balls of about three inches diameter from a polished iron slab to about three-quarters of the height from which they were dropped. Mr. Pellatt next entered on the philosophy of annealing as a gradually contracting process, and experimentally exemplified its effects. He mentioned that barometer and thermometer tubes were often purposely left unannealed, because in that state they contracted only half as much as if they were annealed. The process of *casing* (i. e. of laying colours on white glass) was then practically shown by the workmen, who covered a white toilette-bottle with blue about the thickness of an egg-shell. Mr. Pellatt exhibited a vase of the exact size and shape of the Portland Vase—having a thick exterior coating of dark blue glass on which a white enamel glass casing was laid. The engraver had cut away portions of the white, leaving masses of blue on the neck and upper part of the vase exposed to view; and had chased cut at the lathe, and with the engraving tool, a portion of the bas-relief. This vase was manufactured at the Falcon Glass Works. Having adverted to the authorities who maintain the material of the Portland Vase to be glass, Mr. Pellatt exhibited a full-sized drawing of an ancient vase now in the Museum at Naples. This vessel was made of blue glass, and cased with white enamel, in which various subjects were engraved in relief. He took this occasion of declaring that if any British engraver, of adequate skill, should propose to make an exact copy in glass of the Portland Vase, his firm would undertake the manufacture of the vessel. Having described the process of cutting glass, and exhibited the lathes, wheels, &c., by which that operation is performed, Mr. Pellatt explained that in vessels of ornamental glass (as decanters) the brilliancy varied inversely with the number of flutes on the cylindrical surface of the vessel. This condition of pellucid refractibility depended on the quantity of flat surface cut away from the exterior of the cylinder. The last process exhibited by Mr. Pellatt's workmen was the drawing *Venetian flagree cane*. Threads of white and coloured glass were placed vertically round the interior surface of a brass mould, a solid flint glass ball was blown among the threads so as to weld them to its outside surface. The whole was then drawn in the manner of *tube and cane*; except that each workman twists in an opposite direction so as to produce a spiral. Specimens of mosaic glass were also shown. These consist of canes pressed together, having been previously arranged according to the required pattern, and then cut off into slabs at right angles to their length. Venetian millefiori glass was explained to consist of single canes of flagree glass cut off into small lozenges,—which, when placed side by side, are welded to flint glass. In conclusion, Mr. Pellatt explained the inclosing cameos in shut-up *pockets*: and exhibited a specimen of a glass pedestal containing inclosed within it a caryatid figure.

Feb. 19.—Admiral Sir E. Codrington, V.P., in the chair.—Mr. Hunt 'On the Changes produced by Invisible (actinic) Radiations.' Having noticed that light, heat, and the chemical influence of the sun's rays, are not identical, though they are allied principles, Mr. Hunt proposed the term *actinism* (ray-power) to distinguish the chemical from the other solar influences. He stated that these principles are

found to exist in the sun-beam in the following relative proportions:—light 25, heat 40, and actinism 45; and then he proceeded to consider the nature of the changes which take place under the influence of the actinic (non-luminous) radiations. He exhibited three bottles containing the same solution of nitrate of silver. In the first of these there had been neither mixture nor addition to the liquid; to the second there had been added a little gelatine; and in the third a piece of charcoal was immersed. All had been exposed to the sun's rays. The first solution remained perfectly transparent; the second was rendered turbid by the decomposition of the salt, and in the third, the metal itself was precipitated in crystals on the charcoal. Iodide and bromide of silver diffused in water, containing organic matter, became dark by the reduction of the metal when exposed to light, showing that the most powerful chemical affinity is destroyed by actinic force. Mr. Hunt proceeded to demonstrate by several experiments, that change of chemical condition is not always accompanied by change of colour; and took occasion to state that, in addition to those salts of silver and gold which he had formerly mentioned as actinographic agents, he was now able to add those of platina, mercury, iron, lead, tin, copper, cobalt, bismuth, nickel and many others; and he declared it to be his deliberate conviction that every substance, inorganic as well as organic, underwent material change when exposed to sunshine. He affirmed that in all cases, precipitation took place more rapidly in the light than in the dark (all other conditions being the same); and he referred to a fact, noticed by Sir J. Herschel, that the clear liquor obtained by neutralizing chloride of platinum by lime-water, may be kept in the dark for a considerable time without change—but if exposed to light it begins to precipitate. The same happens with chameleon mineral. In all these cases it is demonstrable that the luminous rays have nothing to do with the change. The precipitation is as much suspended while under the full influence of the yellow ray, as it could be in absolute darkness; but within, and even beyond the dimly-lighted end of the spectrum, this precipitation is very rapid. From these, and many similar facts, Mr. Hunt deduced the following law:—*actinic radiations tend to reduce all compound bodies to simpler forms*—and, therefore, act as antagonist forces to chemical affinity. He adverted to the apparently exceptional case of the combination of chlorine and hydrogen in sun-light; and declared his purpose of investigating it next summer. He then proceeded to notice the influence of sunshine upon matter in its more permanent forms; and produced specimens evidencing a remarkable disturbance caused by the sun's rays in the molecular constitution of metals, glass and other solid bodies. Examples were also given of the effects of radiations taking place in darkness, giving results somewhat analogous to those which occur in sun-light. Mr. Hunt stated that these radiations depended on the colour of the surfaces and the mass of matter:—that, for instance, a smooth surface of deal-board, behind which a structure of framework is placed, is found to exhibit, when exposed to hoar-frost or dew, the pattern of the framework, with this difference,—when this surface is red or yellow, the pattern is indicated by the absence of deposit upon the outline of the framework behind,—whereas, when the surface is blue or black, the deposit takes place on the outline, the other parts of the board remaining free. Mr. Hunt then invited attention to a simple voltaic arrangement, in which a crystalline precipitation of silver was produced in darkness; but this precipitation was entirely prevented by the influence of the sun's rays. This was shown to be due to actinism, as the interposition of the slightest yellow medium cut off that influence which prevented the deposit. In conclusion, Mr. Hunt mentioned the influence of actinism on vital force. He stated that seeds germinated most rapidly under the influence of actinic radiation, (i. e. the rays permeating blue media); whilst the luminous principle (i. e. the ray permeating yellow media), entirely prevented germination. He illustrated this by stating that the actinic force was found to be most active in spring—giving place to the influences of light and heat as the summer advanced.

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SOCIETY OF ARTS.—We proceed to the second part of Mr. Wyatt's essay 'On the Art of Mosaic.'

"The most ancient mosaic," says the author, "that has been discovered, displaying Christian workmanship, is, I believe, the one found in this country, at Horston, in Lincolnshire; where, in conjunction with the usual Roman frets and ornaments, are to be seen one of the monograms in use among the early Christians, and a repetition of the Ichthus, or fish, one of their earliest and most sacred symbols. This mosaic is supposed to be earlier than the time of Constantine. There are some executed under that Emperor in the Baptistery of Santa Costanza, at Rome; and these appear to have been the latest made in conformity with ancient principles.

"From the time of Constantine three varieties arose, which obtained universally, in Italy, from the 4th to the 14th century, and during nearly 1,000 years changed but little, either in principle or design—with, of course, the exception of varying in drawing the nude and foliage, as the arts of design progressed. These three varieties of Christian mosaic are—firstly, *Opus Alexandrinum*, applied entirely to pavements, and constructed by chasing channels in white marble slabs, and filling them in with porphyry and serpentine, that is, dark reddish purple and green marble. It is asserted by Lampridius, that Alexander Severus (A.D. 222 to 235) brought with him from Alexandria quantities of porphyry and serpentine, which he caused to be worked into small squares and triangles, and variously combined—thereby laying the foundation of this art, which formed the pavement of all the rich Italian churches for nearly a thousand years. We have a very interesting specimen in Westminster Abbey, referred to the year 1260, and one, probably still earlier and more purely Italian in style, in Canterbury Cathedral.—The second variety consisted of mosaic as applied to the decoration of walls and vaults. In this style of design, the subjects were usually of a sacred character, in which the figures are relieved, with very slight indications of shadow, upon a gold ground. The most elaborate example of a church thus decorated is that of Monreale, near Palermo,—where every available portion of wall is covered with this gorgeous decoration. It appears to have been the custom to cover the surface with small gold tesserae, bedded in the plaster; then, to pick out those required to form the patterns, and to fill their places with others, variously coloured. An examination of some of the vaults of St. Mark's has led the author to this conclusion. For a complete dissertation on the subject, he must refer his hearers to Ciampini and D'Agincourt.—The third division is that of the geometrical glass mosaic,—which is inserted, like the *Opus Alexandrinum*, into grooves in the white marble, and is generally employed in the decoration of pulpits, altar-screens, columns, friezes, &c. The form usually employed as the geometrical base is the hexagon,—which, in conjunction with equilateral triangles (as may here present are, doubtless, aware), gives the most beautiful combinations. It is to be remarked, that these small pieces of glass forming these mosaics were always broken and ground to the particular form required out of larger pieces of glass, generally about 6 inches square, and  $\frac{1}{2}$  an inch thick. The cement used to fix them consisted of lime and a little powdered stone. The period of the abandonment of the first of these three varieties may be fixed at about 1300, the second at 1350, and the third at 1450; and the reasons best assignable for their discontinuance are: firstly, that the art of fresco painting had advanced so rapidly as completely to have distanced in more expensive and unmanageable competitors; secondly, that the Byzantines, who had throughout been the principal artists in mosaic of Italy, worked only by tradition, and could not keep pace with the requirements of the more cultivated Italian taste; and, thirdly, the great diminution of intercourse between Byzantium and Italy, and the loss by the Byzantines of their national identity. It should here be noticed, that mosaic obtained, during the Middle Ages, to a very considerable extent among the Eastern nations:—in India at Agra and Delhi, in the form of inlaying with precious stones, marbles, and coloured compositions; in Turkey and Asia Minor, in the form of large pieces of Fayence, coloured on the surface, and fitted together; and in Spain, the Moors adopted it to a considerable extent in the formation of *mosaics* and *mural* decoration. Only one instance

occurs in the Alhambra of its employment as pavement. The tiles composing the Alhambra mosaic are usually square, and painted on the surface with very intricate patterns. The sides are so cut away, at an acute angle to the face, as, when laid together, to leave a key for the plaster, and yet come to a perfectly neat joint upon the surface. Examples of the Moorish and Oriental tiles and mosaic are given in the works of Herr Hessemer and Mr. Owen Jones. The art of mosaic, however, was one too congenial to Italian taste and association to remain long in abeyance. On the revival of classical studies and Vitruvian systems, attention was naturally turned to the revival of some of the ancient arts. At Rome, efforts were made to imitate the *Opus Figlinum*;—at Florence, the *Opus Scitile*: both were crowned with success:—the one is now known to us as Roman, the other as Florentine mosaic. The study at Rome was, doubtless, much stimulated by the discoveries made there, from time to time, of various ancient examples; and it was to aid this object that the great Papal Mosaic Manufactory was established. As no change appears to have taken place in the mode of manufacture during the last 200 years, a short notice of the process now followed there may not be uninteresting. A plate, generally of metal, of the size of the picture to be copied, is first surrounded by a margin, about  $\frac{1}{4}$  of an inch from its surface. This is then covered over with a coating of perhaps  $\frac{1}{4}$  of an inch in thickness of mastic cement—composed of powdered Travertine stone, lime and linseed oil. This is, when set, entirely covered with plaster of Paris, rising to a level with the surrounding margin, which is intended to be exactly that of the finished mosaic. On this is traced a very careful outline of the picture to be copied; and, with a fine chisel, just as much is removed, from time to time, as will admit of the insertion of the little pieces of glass mosaic—or, as the Italians call it, 'smalto.' This smalto is composed of glass, and is made in rounds, about 6 or 8 inches in diameter, and  $\frac{1}{2}$  an inch thick. The workman then proceeds to select from the great depository, wherein are preserved, in trays, nearly 10,000 varieties of colour, those he may require;—which he then works to the necessary shape. This is done by striking the smalto with a sharp-edged hammer, directly over a similar edge, placed vertically beneath. The concussion breaks the smalto to very nearly the shape required; and it is then more perfectly ground, by application to a lead wheel covered with emery powder. The piece thus shaped is then moistened with a little cement, and bedded in its proper situation; and so on, until the picture is finished: when the whole is ground down to an even face, and polished. Six regularly instructed artists are now constantly employed in the Fabrica, at the Vatican. The Florentine mosaic, instead of being composed of a fictile material, is made entirely of marbles, agates, gems, &c.; and by means of these materials only, graceful and elaborate representations of flowers, fruit, ornaments, &c. have been produced. Marbles and jaspers of brilliant colours, being, of course, very valuable, are only used in thin slices, like veneer; and are backed upon slate. The process is extremely tedious: a paper mould having to be cut for every small piece of marble; and each part must be ground at the wheel until it exactly coincides with that pattern. Considering the extreme difficulty of working in such materials, the finished pictures are quite astonishing; and some of the works at present in hand in the Grand Ducal Manufactory at Florence, intended for the high altar in the Chapel of the Medici at San Lorenzo, will be the most beautiful specimens yet produced. Of course, the demand for such elaborate, and consequently expensive, labours, must be very limited; so that the trade cannot be general.

"We have, thus, traced the progress of the art of mosaic, from its past to its present; but that portion of its present which naturally is most interesting to us yet remains to be entered on. As far as my observation has extended, I am not aware of any effort yet made by any of the nations of Europe, except Italy, for the establishment of a mosaic manufactory. To quote the words of Mr. Ward in Mr. Blashfield's work—"About 40 years ago, a patent was obtained by Mr. Charles Wyatt, for a mode of imitating tessellated pavements, by inlaying stone with coloured cements.

Floors thus constructed, however, were found liable to become uneven in use, in consequence of the unequal hardness of the materials; which defect prevented their general adoption. Terra cotta (or burnt clay), inlaid with coloured cements, has also been tried; but found liable to the same objection. During the last ten years, cements coloured with metallic oxides have been used by Mr. Blashfield—and, for work protected from the weather, with a tolerably successful result; but for out-door work, required to stand frost, it has been found necessary to employ Roman cement,—of which the dark brown gives a dingy hue to all colours mixed with it. This, with some other practical difficulties, has interfered with the success of the plan. Bitumen, coloured with metallic oxides, has also been tried, by Mr. Blashfield, as a material for ornamental floorings. The ground-work of the pattern was first cast, in any given colour, and the interstices were afterwards filled up with bitumen of various other shades: but this method was even less successful than the former. The contraction and expansion of the bitumen soon rendered the surface uneven; the dust trodden in obscured the pattern; and the plan, besides being ineffectual, was expensive. Thus far Mr. Ward. In the year 1829, Mr. Blashfield, having been called upon by Mr. Hope to construct a mosaic floor for him, at his seat at Deepdene, in Surrey,—and bearing in mind the principle of the ancient *Opus Incertum*, the Venetian *pisé*, and the common Italian *trazzo* floors, constructed a pavement which has elicited much admiration from those men of taste who have examined it. This, and many similar efforts, attracted more general attention to the subject—and, consequently, a more general demand—which paved the way for those improvements in the art of manufacturing and laying down ornamental pavements which it is now my duty to describe. These revivals are three in number. The first, to which I would briefly call attention, is, though not precisely mosaic in its nature, still, so nearly allied to it in character and appliance that it cannot be well separated from it: I allude to the *Encaustic Tiles*. As many here present are, doubtless, aware, these consisted of a fictile material, made into forms of about 6" square; into the surface of which, while still in a soft state, were pressed metal dies,—upon which a pattern was worked in relief: the ornament being thus indented, the intaglio, or indentation, was filled up with clay of a different colour. The tile was then baked, and covered with a vitreous glaze—at once enhancing and protecting the colour of the material. This art obtained universally in England from about 1300 to 1500; and was again revived in 1830, when a patent was taken out for the manufacture of similar tiles: since which period, the revival has been carried out on a large scale by Messrs. Minton & Co., of Stoke-upon-Trent, and many other manufacturers; through whose exertions this beautiful decoration has now a very extensive employment.—The second great step in the revival of the art of mosaic to which I would allude, is that made by Mr. Singer (most ably assisted by Mr. Pether); who, in the year 1829, obtained a patent for a machine, securing a uniform tesserae, by simple means, and improving the mode of backing and laying the pavement. As Mr. Singer's process is very simple and ingenious, I will trespass on your patience by giving a brief description of it. His object was to secure a perfect imitation of the ancient Roman *Opus Tessellatum*; and to this end, he required to produce tesserae, or small cubes, uniform in size, hardness, colour, and surface; and to accomplish this, he placed compact and well-manipulated clay in a machine, where, by means of powerful levers, it was subjected to great pressure, and made to exude at last out of a horizontal aperture of 6" by  $\frac{1}{2}$  an inch. As it protruded, it was cut into lengths of 3"; and these small pieces of clay, of 6" in length by 3" in breadth, and  $\frac{1}{2}$  an inch in depth, were left for some days to dry. 15 or 20 of them were then laid upon one another, and a frame of corresponding size (across which were strained wires, crossing one another at regular intervals), sliding vertically on two uprights made to pass through them—cutting out by this motion perhaps 100 uniform tesserae. When any curved forms were required, the tesserae were placed angle-wise in a groove; and a piece of curved metal being made to pass through a quantity of them, placed together, of course gave a perfect coincidence of form in the



parts divided. The tesserae were then burnt, and partially vitrified.—The third great improvement to which I would allude—and which carries one branch of the art of mosaic to even a higher point of perfection than that attained by the ancients—was originally discovered by Mr. Prosser, of Birmingham, in the year 1840. 'He found,' (to quote the words of Mr. Ward,) 'that if the material of porcelain (a mixture of flint and fine clay) be reduced to a dry powder, and in that state subjected to a strong pressure between steel dies, the powder is compressed into about a fourth of its bulk, and is converted into a compact substance of extraordinary hardness and density, much less porous and much harder than the common porcelain, uncompressed, and baked in the furnace. This discovery was at first applied by Mr. Prosser to the manufacture of buttons; but the idea having suggested itself to Mr. Blashfield, that this process was, of all others, the one best suited for the formation of tesserae, he made arrangements with Messrs. Minton & Co., for a supply of small cubes thus formed: and by the application of these, he has carried out many large works with success. These tesserae can be made of any form: either in squares, for tessellation, triangles and hexagons, for imitation of the Opus Alexandrinum, polygons, and rhomboids—or of any colour; and, by means of enamelling the surface with the most brilliant tints, and gold, very perfect substitutes for the ancient glass mosaic may be produced. In order to form a mosaic with these tesserae, the pattern is first arranged upon a true bench—that is, a perfectly level and rectangular table,—and then the tesserae are placed, close together, upon it, so as to form exactly the required ornament: they are then covered over with a cement, discovered by Mr. Blashfield, which sets to an extreme degree of hardness, and perfectly resists both heat and water:—previously to this discovery, Roman cement had been employed. On that are bedded strong tiles, or slate backing. When the cement has set, which takes place very quickly, the pavement may be removed, and laid down in the situation intended; and will be found to be perfectly true on the face, even in hardness, and with an almost imperceptible joint.

Feb. 17.—T. Webster, Esq., V.P., in the chair.—T. Creswick, A.R.A., F. Medley, J. Bell, J. Thompson, and C. Button, Esqs. were elected Members.

'On the Progress of Photography,' by A. Claudet, Esq. The author commenced by referring to the short period since this art was first made known, and the rapid strides which have been made towards its perfection. During the past two or three years the chemical part of the process has made little progress. No substance has been found more sensitive to light than iodine, chlorine and bromine combined. Ammonia has been said to increase the sensitiveness of the plate; but experiment has proved this statement to be incorrect. Many methods have been proposed for applying the accelerating substances—among which may be mentioned one by Mr. Bingham. Bromine is combined with hydrate of lime; this furnishes a salt which develops slowly bromine vapour. It is very portable, and may be used in the place of bromine water. The optical arrangement was then alluded to. Until the present time object-glasses of short focal length have been employed with a view of operating more rapidly; but there is an objection to these. The shorter the focal length the more the image is curved, and the less it will coincide with the plane surface of the plate upon which it is represented. Again, the angle formed by the rays which converge towards the object-glass is more open as the focal length diminishes. It follows that objects situated upon different planes in relation to the object-glass will be represented of a size proportionate to the width of the angle under which they are represented. The nose becomes larger than in nature, and the hands will be disproportionate. Object-glasses of the greatest focal length only should be used. The image obtained by the refracting camera is inverted. We have three methods of reinverting the image: the parallel mirror—the speculum—and the prism. Of these, the prism appears to be the best. It has only one reflecting surface, and is easily cleaned. The image of the camera, as seen upon the ground glass, generally appears to the eye more perfect than the resulting photograph. The perception of an object by the retina is instantaneous; but the action

upon the daguerreotype plate is progressive. Strong lights operate first—then the half tints—and, lastly, the shadows. By employing screens covered with black velvet, the strong horizontal light is diminished—giving the reflected light time to operate on the parts in shadow. We thus obtain greater relief and roundness of effect. Mr. Claudet concluded by referring to some photographs on paper obtained by Mr. Maskelyne, remarkable for the perfect delineation of foliage which they present.

Mr. Maskelyne said that Mr. Claudet had been accidentally anticipated by Dr. Draper of New York in some announcements in Photography; and directed the attention of photographers generally to the examination of the action of light as connected with the different lengths of the undulations of rays of different refrangibility and the chemical equivalents of the sensitive elements employed. He alluded to the different lenticular arrangements for photographic purposes; and especially to a triple arrangement as allowing of more perfect achromatism—and also a modification of a lens known to opticians as connected with the name of Sir J. Herschel. He stated that the photographs on the table were produced by the union of the iodide, bromide, and chloride of silver on the paper. The mode of their action was somewhat uncertain; but they certainly are produced on paper more sensitive to the green ray than the iodide individually—an effect which might be attributable to greater sensibility, combined with a power of resisting solarization.

Mr. Hunt rose to say a few words for the sake of an old philosopher. Mr. Maskelyne had said that Dr. Draper of New York had recently made known the result of experiments as to the red ray. That gentleman was happy in discovering things long since made known to the world by Sir J. Herschel—who had published the same results some years ago. He considered the name Photography not correct as applied to the process—as the same results would be produced on the photographic plate if the yellow ray were shut out and the room darkened.

DECORATIVE ART.—Jan. 13.—Mr. Crabb, V.P., in the chair.—Jan. 27.—Mr. Filde, V.P., in the chair.—Mr. C. Cooper read a paper 'On Stained Glass Windows, chronologically considered,' noticing such as were executed before the sixteenth century. A description was given of the various properties of glass in use, such as *painted glass*, *pot metal*, and *flushed glass*; and it was said that England, during the Middle Ages, was not celebrated for manufacturing the more costly and beautiful tints,—it being usually stipulated in the contract of those times that for the more precious colours none should be used "but glass from beyond seas." Painting on white glass was pointed out as producing muddy, opaque effects of a perishable nature; *pot metals* as being essentially brilliant and durable; and *flushed glass* as allowing the partial removal of the coloured surface by grinding—as practised in the examples during the fifteenth and sixteenth centuries, or by the more economic action of fluorine acid. The greater brilliancy and depth of colour produced by the two latter kinds beyond that in which the colours are painted on the glass and subsequently burned in, was demonstrated. The earliest notice of glass being employed for windows, the writer said, occurs in Bede's account of sending to France to procure glass manufacturers, and bringing them over to glaze the windows of the Monastery at Weremouth, in the seventh century—which mission was successful. The artisans then brought over gave instructions to the English in the art of making glass for windows, lamps, and other works. Mr. Cooper observed that although the account given was not clear as to the nature of the glass made, he would infer that it was *coloured glass*, from Walpole having ascribed the introduction of painting into this island to Bede. The examples of the ninth century were said to exhibit barbarous attempts in delineating the human figure; the Norman and Semi-Norman windows as having considerable merit; the thirteenth, fourteenth, and fifteenth centuries as presenting progressive improvements in the art with admirable fitness of design; but the sixteenth century, in Mr. Cooper's opinion, witnessed the decline of the art—at least in the suitability of the design to the material. This he explained as arising from attempts to produce perspective effect;

in which the drawing and foreshortening are accurately represented, but the figures and objects in various distances are of an uniform depth of colour. From the unsuitableness of the material aerial perspective was never attained. The writer next entered upon a minute analysis of the designs and colour peculiar to the several centuries. Previously to the eleventh century, representations of the human form were attempted in a rude manner without any shading or pencilling; the colours being pot metal and the outlines formed by the leading. The flesh and features were sometimes left in clear white glass. The subjects usually consisted of three or more figures,—saints, kings, attendant angels, &c., on a deep blue ground; and the colours were nearly always restricted to the primaries. With reference to the twelfth and thirteenth centuries, Mr. Cooper stated that the general design is composed of geometrical forms in panels, either squares or circles, or portions of them. The vesica piscis is frequently met with (formed from the intersection of two equal circles at their centres), and also the square placed lozenge-wise. Another peculiarity was adverted to,—every geometrical compartment exhibits a complete picture. Thus, a single window may contain from twenty to fifty perfect tableaux, chiefly scriptural, and sometimes presenting a complete history. No perspective is attempted; and the background is usually deep blue, but sometimes red. Black or yellow letter inscriptions are to be met with, forming the base line and surrounding the subject. The predominant colour in effect is a glowing purple or violet tone: blue and red glass being freely used, and the detail of the design, from its minuteness, being subordinate to colour. A great similarity was said to be observable between the works of this period executed in this country and those on the continent. Diagrams of windows in Canterbury and Lincoln Cathedrals, and others at Bourges, Lyons, and Strasbourg, were described and compared. Mr. Cooper thence inferred that the examples we possess were not executed in this country,—or if so, that they were certainly designed by Norman or French artists. In the fourteenth century single figures and heraldry were more frequently introduced; other parts of the windows being filled by quarries, with foliage painted black, or partly yellow. A continuing pattern, with rosettes, paterae, fleurs-de-lis, &c., in full colours, and a surrounding border of rich colours are peculiar to this period. Towards the end of this century large canopied figures, occupying the whole light, are met with (as at Tewkesbury). These figures were treated in two distinct ways as regards the colouring: some having the whole background in rich colours, generally blue and sometimes red, but no white glass appearing; in the other case, the backgrounds are clear glass, and devoid of colour. The designs are, in other respects, similar. Mr. Cooper supposed that the former were adopted in buildings having no painting on the walls,—while the latter would, by admitting a considerable portion of pure light, be essential to the proper effect of mural decorations, tapestries, &c. Pot metals, it was said, were principally employed for all coloured portions.—The writer observed that a combination of Italian or Renaissance, with Gothic embellishment, took place during the reign of Henry VIII.—as seen in the chapel of Bishop West at Ely, and in Wolsey's Hall at Hampton Court; whilst, indeed, the pure Italian architectural design by Torregiano, in the tomb of Henry VII., as well as the windows, carved stalls, and organ-screen in King's College Chapel, Cambridge, belong to this period. A detailed description of the windows at King's College, Cambridge, followed; and the eastern window of St. Margaret's Church, Westminster, was, in Mr. Cooper's opinion, designed by the same artist. The eastern window of St. George's, Hanover-square, is also of this period. Much of the detail was said to be valuable, although a confused effect arises from the ornamental portion overpowering the figures.—Mr. Cooper then remarked that the windows of the sixteenth century have a peculiar character in the imperfectly attained perspective effects, and the attempts to represent distances by painting; hence exhibiting a departure from the true principles of the art. He observed that all figures should be supported by draperies, or diapered, backgrounds, admitting depth in colour. The windows of King's College Chapel might be

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considered beautiful, rather from the rich colours of the glass, than from the artistic merit in the application of colours of the design,—which can only be made out after some little study. During the thirteenth, fourteenth, and fifteenth centuries, one uniform tone of colour pervaded the background; and the window to the north transept of Canterbury Cathedral was referred to. In the reign of Elizabeth stained glass was largely introduced in mansions,—exhibiting heraldic devices and mottoes. The seventeenth century led to a notice of several windows by Van Linge, that in Lincoln's Inn Chapel being a good example. Others were enumerated which belong to the eighteenth century; but they were not considered worthy of commendation, having been for the most part treated as an oil painting, and with a preponderance of shadow painted on a transparent medium. At the present day, Mr. Cooper observed, there is a return to the practice of medieval glaziers in the employment of flashed glass and pot metals, together with minute leadwork. The east window of St. James's Church, Piccadilly, was said to be creditable in respect of glazing and richness of tone in the colours; but a higher artistic merit might have been readily obtained. A proper gradation of colour in the composition, it was said, had not been observed; the most elevated figure—viz., that of the Saviour ascending, being inconsistently clothed in scarlet; and which Mr. Cooper argued should have been represented in drapery of the most aerial description. Much controversy and criticism have taken place upon the character of the window, and the details have usually been attributed to the Gothic style. He could not detect any Gothic details: the borders are Italian, from the works by Raphael, G. Romano and others—as may be seen in Gruner's work. The borders of mosaic work impart a Byzantine feeling; whilst the various symbols and emblems introduced, were commonly employed by the early Italian Christians. Mr. Cooper considered that we may expect success in direct imitations of the medieval works; as seen in the new windows in the Temple Church—where the colours and glazing are alike good; and the tableaux or subjects being small do not render any impropriety of intensity conspicuously objectionable. The east window of the new church in Wilton-place, was noticed as a misunderstanding of this kind of decoration. It is not yet completed, but in the lower portion a failure was said to be clearly indicated. The intention of the designer, Mr. Cooper supposed to be akin to those prevalent during the transition period, when the introduction of a series of small and separate subjects illustrative of history was aimed at, but omitting the principal charm, arising from the harmonious and full glow produced by a combination of full-toned colours. The figures in this window were described as small, on light or white grounds, producing a spotted effect from their size, and also precluding the possibility of readily making out the subject; added to which each figure or group is surmounted by a tabernacle work in pale yellow glass, feebly contrasting with the stone mullions of the window. Mr. Cooper argued, that one of two rules should be observed:—either a rich general effect should be produced—the design or subjects being subordinate;—or the subject should be well defined and sufficiently large to be well understood in any part of the building. One great cause of failure at the present day was attributed to the art being regarded as a mere trade; and it was contended that, were artists of eminent talent to devote attention to the principles which regulate the application of colour to this material, we might soon realize our brightest expectations. Much might be hoped for from the great advance taking place in chemical information. Mr. Cooper suggested improvements that he believed had not yet been applied to stained glass windows. One was to introduce lights in the representation of objects. Shadow had been freely used; but he argued that dark shadowing constitutes a great fault. The best effects in a picture generally arise from the lights. By using flashed glass and a partial removal of the coloured surface, these might be produced. Another plan, of double glazing, was mentioned,—using two plates of flashed glass of different colours, and subjected to certain modifications by grinding or sand. Specimens illustrating these considerations were

exhibited. By these and other means that might be suggested, together with an avoidance of aerial perspective, a superior pictorial effect would result;—and Mr. Cooper concluded his paper by a brief recapitulation of the leading characteristics of the design and colouring peculiar to each of the centuries which had been passed under review.

Feb. 10.—Mr. Dwyer in the chair—who, in a discussion on the application of Design to Stained Glass Windows, maintained that ancient art ought not necessarily to be modern art; but that decorative design, at the present day, ought rather to appeal to and gratify the understanding, than to offer mementos of superstition. He preferred simplicity in the composition, at all times, to attempts in producing historical pictures; and observed, that the decline of this, as of other arts, had been manifested by endeavouring to produce incompatible effects. Geometrical combinations, it was said, are, in almost every respect, more suitable for windows; but the leading forms should, at all times, harmonize with the architectural character of the building.

Several Kaleidoscopes were examined, which had been arranged, by Mr. Cooper, for exhibiting geometric design. The pieces of coloured and other glass in circles, squares and triangles, were variously classified. Several of the developments were very beautiful, closely resembling windows of the thirteenth century; and the counterparts of the contents of a kaleidoscope afford simple and ready means of accurately delineating a desired result on paper. Descriptions were given of windows in Germany and at Hampton Court; as also some observation on the chemical influence possessed by colours.

ARCHÆOLOGICAL INSTITUTE.—Feb. 5.—The Dean of Westminster in the chair.—The names of twenty-two new subscribing members were announced.—Mr. Digby Wyatt read a paper 'On Mosaics'—which will be found in our Report of the Society of Arts:—after which Mr. Newton made a few remarks on the nature and value of the archaeological evidence which we obtain from ancient mosaics. This class of monuments obviously forms a part of the history of ancient painting. In the design of the tessellated pavement, the composition and colouring are often borrowed from the works of the great masters; and thus we may see in them the image of a higher art dimly and imperfectly reflected. In the study of mythology, or the representation of the myth in art, mosaics are of peculiar value. Like coins and Greek fictile vases, they are inscribed monuments; and thus enable us to recognize, by the names written over the figures, many new types of mythical personages. They supply, by colour, those details of costume and attributes which are omitted, or less clearly stated, in sculpture. The compositions which they represent—continuous, like those of bas-relief, but more intelligible because less crowded—exhibit the mythical connexion of a number of symbols and objects which occur in ancient art, associated with the figures of divinities,—or isolated, as the types of coins. Thus, the celebrated mosaic of Italica, in Spain, engraved by M. de Laborde, gives the portraits of the Muses, inscribed severally with their names, and distinguished by the colours of the costume:—and on a mosaic recently discovered by the French, in Africa, is a representation of the bottom of the sea,—Neptune and the marine deities driving chariots drawn by sea-monsters, amid shells, crabs, and dolphins—the well-known types of the coins of maritime Greek cities, the sites of which were indicated by these symbols. In the Roman tessellated pavements, as in the Greek fictile vases,—both destined for familiar and common uses—the ornaments represent those subjects which the mind of antiquity preferred to associate with their daily life, and which were to them as household words;—the popular mythology most generally believed at the period,—and such as we recognize in the contemporary Greek or Roman literature,—the scenes from war and the chase,—the chariot races and nobler exercises of the Hellenic paucyris,—the gladiators and wild beasts of the Roman circus. Mr. Newton enumerated the inscriptions and subjects found on the tessellated pavements at Bignor, Woodchester, and other places in England; and concluded by observing that the abundance of this class of monuments, not only in the com-

pletely Romanized provinces of Spain and Gaul, but in the more recently reclaimed Britain, would prove, in the absence of more direct evidence, the permanence and extent of Roman occupation of this country; while we may trace, at the same time, in the choice and treatment of the subjects of mosaic compositions, the decay of Pagan art and mythology—the confusion of types, attributes and worship which characterized the heathen world in its latter days.

Some remarks on the ornamental pavements of the mediæval period were then added by Mr. Way:—who observed, that no satisfactory evidence had been found to fix the period when tessellated works were superseded by decorative tiles. Some curious remains of examples appearing to belong to a class of Transition were described. The use of marbles or other like costly pavements was unknown in England, even as it would appear, during the time of the Roman dominion; and during the Middle Ages, the porphyries brought from Rome to adorn the Chapel of the Confessor in Westminster Abbey, during the reign of Henry III., might be mentioned as a solitary instance of the use of such materials. The mosaics of the classical age were succeeded by the rich pavements now found almost exclusively in the earlier Italian churches. It is not improbable that the wealthier pilgrims on returning from Rome would endeavour to ornament the churches of their own country in some like manner; as it is recorded that they brought back from Italy paintings and sacred ornaments of various kinds,—and that foreigners were engaged to visit England in order to glaze the windows of churches. No example, however, of such ornamental pavement had been recorded; nor is it known of what nature were the pavements designated by the Saxon term, *bleo-stæning*. In later times, pavements were formed of square tiles called *quarrels*—composed of red clay, with ornamental designs in white clay imbedded in cavities impressed upon the surface of the quarrel and glazed. Occasionally, coloured glazes were employed; or the quarrels were ornamented with impressed designs only,—such as those found in Ireland, described by Prof. Oldham. Decorative tiles had improperly been designated as Norman. Numerous specimens may be found in France; but a far greater variety in England, where the manufacture seems to have been practised in great perfection from the 13th to the 16th century. Higden, the monkish chronicler of the times of Richard II., speaks especially of white and red clay to be found in England, valuable for fabricating pottery and for colouring tiles,—comparing it to the true "Samian." The introduction of such pavements enabled the architects of the Middle Ages to produce a more complete harmony of effect in the interior of sacred buildings; serving to maintain throughout the structure the character of rich decoration produced by painted glass, hangings,—and especially by the coloured designs which covered the walls, mouldings, and vaults. In the choir or chancel, more particularly, the use of ornamental pavements prevailed. Some examples remaining in England may serve to show the general rules of arrangement; as displayed in the Exchequer Chamber at Exeter,—of which a large coloured drawing was exhibited by Lord Alwyne Compton. The pavement of Prior Cranden's Chapel at Ely supplies an interesting and peculiar example,—combining figures with ornaments of the more ordinary kind. The most remarkable productions of this nature upon record are the sepulchral effigies designed upon flat tiles, formerly existing in the Abbey Church of Jumieges, and at Fontenay near Caen,—of which a description was given. The Abbey Church of Servaulx, in Yorkshire, formerly exhibited one of the finest pavements known to have existed in this country; of which a series of drawings by the Rev. J. Ward, had been exhibited to the members at the Winchester meeting.

Communications were read, addressed by Mr. Grant Francis, the Rev. J. Wilson, Lord Downe, Godfrey Meynell, Esq., Mr. Jewitt, and Mr. Brandon, in illustration of the designs and general character of mediæval pavements.—A selection of specimens of recent fabrication, closely imitating the ancient models, were exhibited by Messrs. Barr and St. John, of Worcester, Mr. Minton, of Stoke-upon-Trent, and Mr. Blashfield.



Mr. Newton read a communication from the Rev. E. W. Stillingfleet, giving an account of the opening of some very remarkable British Barrows at Arras, near Market Weighton, in the East Riding of Yorkshire. A miniature celt, a gold ring, with a number of curious objects, which were exhibited at the meeting at York, were found in these tumuli; and one of them contained a human skeleton with two boars' heads, a chariot wheel on either side, and the skeletons of two horses of a diminutive breed, two snaffle-bits of iron plated with bronze, and a number of portions of harness like those presented by Lord Prudhoe to the British Museum, and those found on the Polden Hills in Somersetshire—also in the National Collection. A second barrow contained similar sepulchral remains:—the skeleton of the Celt resting on his buckler,—two boars' tusks on the body,—and on either side a chariot wheel and a snaffle-bit. Mr. Newton pointed out the prevalence of the custom of burying horses and domestic animals with the dead in the Scythian, German and Scandinavian races—as appearing from the statements of Herodotus and Tacitus, and from several ancient northern poems cited by Mr. Kemble in his edition of the Saxon poem of Beowulf. In one of these, *Sigard*, the hero, is buried with two servants and two hawks. In another Scandinavian poem of the 12th century, a chariot and a saddle are placed in the mound,—that the hero may take his choice between riding or driving to Walhalla. This remarkable coincidence in the funeral rites of these three great barbarous races, the Scythians, the Germans, and the Scandinavians, seems to corroborate the theory which, from the analogy of language, and the combination of scattered notices in ancient history, would derive all these races from a common centre in the region of the Caucasus—from which they successively moved northwards into Europe.

## MEETINGS FOR THE ENSUING WEEK.

- MON. Pathological Society, 8, P.M.  
 — Royal Institution, 2.—Monthly Meeting.  
 TUES. Horticultural Society, 3.  
 — Civil Engineers, 8.  
 — Linnean Society, 8.  
 WED. Society of Arts, 8.  
 — College of Physicians, 4.—Lumleian Lecture.  
 THURS. Society of Antiquaries, 8.  
 — Zoological Society, 3.—General Business.  
 — Royal Society, half-past 8.  
 FRI. Royal Institution, half-past 8.—Professor D. T. Ansted 'On the Successive Phases of Geological Science.'  
 — Botanical Society, 8.  
 — College of Physicians, 4.—Lumleian Lecture.

## FINE ARTS

*The Life of James Gandon, Esq., Architect: with Original Notices of Contemporary Artists, &c. &c.*  
 By the late T. J. Mulvany, R.H.A. Dublin, Hodges & Co.

Architects seem to be regarded as a race of Impersonals—whom no amount of reputation can embody into public characters or render sufficiently tangible to be made subjects of biography. If recorded at all, it is only *en buste*—or scarcely that—rather *en silhouette*. Why this should be the case we know not. There have been those amongst them whose private and professional lives would, if the requisite data could be obtained, furnish memoirs of quite as much substance and interest as the majority of works of the kind that issue from the press. Those who are eminent in the architectural profession frequently come into contact with some of the most distinguished of their contemporaries; and their experiences of such persons would be pleasant material for the biographer. What a mass of anecdote, now altogether irrecoverable, must have belonged to the life of James Wyatt! How delightful would it be to listen, on paper, to his conferences with Beckford and the whole train of their *pros* and *cons* on the subject of Fonthill Abbey! A full and faithful narrative of Sir John Soane's life—his fancies and his opinions—would be more than usually piquant. But Soane kept no Bozzy;—or if he did, his Bozzy has left him in the lurch. The greatest gem of the kind, however—at least as a literary work—would have been Vanbrugh's Autobiography. We almost persuade ourselves that such a thing must be somewhere in existence—and will yet come to light: and this fancy we will not abandon so long as there is a single old chest in the land that has not been thoroughly examined for manuscript treasure. Meanwhile, we have a contribution to architectural biography from a

quarter whence we least expected to receive such a thing. Yet this is the second work of the kind which Ireland has furnished;—the other being a memoir of the late W. Vitruvius Morrison which appeared not long since in 'Weale's Quarterly Papers.' The name of James Gandon is far more familiar to English ears than that of any other architect in the sister island; and the present volume, we regret to say, does not extend, as it easily might have done, our acquaintance with other members of the same profession who have practised in Ireland. All that we learn, for instance, in regard to Richard Johnston, is that he possessed "commanding talents," and was "an architect of whom any country might be proud"—though when Lord Carlow invited Gandon over to Ireland, he told him there was not an architect there "of the least merit." Surely, then, as so fair an opportunity presented itself, Johnston deserved to be better vindicated than by merely opposing the bare assertion of his abilities to the sweepingly condemnatory opinion expressed by Gandon's patron. Then, there was Thomas Cooley; who, if measured by his English contemporaries, was deficient in neither taste nor fancy. So far as we are able to judge from views of their respective buildings, he might rank with Gandon himself; and his design for the Exchange at Dublin carried off the prize from the latter, in spite of powerful interest. From what is here said, we are left to suppose that Gandon's design would have secured the first premium were such matters conducted with perfect impartiality and with regard to architectural merit alone. Whatever unfairness—if any there were—may have been resorted to on the occasion in question, that of secrecy was at least avoided. All the designs, to the number of sixty-four, were publicly exhibited before the decision was made—a measure whose honesty is not to be too highly commended. That Gandon's design was preferable, or even equal, to Cooley's is left a very questionable point;—inasmuch as, though the competition itself is dwelt upon as fully as anything in the volume, there is not a syllable which informs us what Gandon's design really was. The same silence is observed in regard to the structures which he actually executed; although they are not so numerous but that complete explanatory descriptions, accompanied by æsthetic commentary, might have been given in either narrative or appendix. The size of the volume would not have been thereby greatly increased; and it contains a good deal which might have been omitted without any diminution of its interest. Such mere *hors d'œuvres*, for instance, as the notices of Chambers and Stuart are of the number. They add nothing to the information that might before have been obtained from almost any biographical dictionary. Gandon's life was not so remarkable or eventful as to deserve particular record, unless for the purpose of portraying him at full length in his professional character and works: yet of the latter scarcely one is so much as named, with the exception of the four public structures on which he was employed at Dublin,—nor are the architectural merits of these at all discussed. Neither do we obtain any insight into Gandon's critical opinions relative to his own art;—although it may be presumed that he did occasionally touch upon such matters in his correspondence with some of his friends. Indeed, we have seen a rather long and interesting letter by him (now in Mr. Dawson Turner's collection of autographs,) wherein he examines with some freedom the architecture of the chapel of Greenwich Hospital. His two supplementary volumes to the 'Vitruvius Britannicus' might very properly have been made to furnish a *résumé* of the state of architecture amongst us at that period and at the outset of Gandon's career. It is to be regretted that this architect did not subsequently, during his long retirement from professional life, perform for his own buildings the same office which he had for those of others in the above-mentioned publication. Though he lived to a good old age, Gandon saw comparatively few anniversaries of his natal day—he having been born on the 29th of February, 1742. The date of his death is not stated: we know only that it was somewhere about the beginning of 1824. If deprived, however, of one very usual item in biography, we obtain in the portrait prefixed to the volume a welcome addition to a scantily-stocked class of such illustrations.

## DURHAM CATHEDRAL.

February 22.

Besides the numerous and important alterations which have recently been made in the interior of Durham Cathedral, others are now in contemplation. Such of your readers as have not for the last three or four years seen that most interesting building will be somewhat surprised, on a repetition of their visit, to notice the improvements which have been made under the judicious management of the present Dean, Dr. Waddington;—for these alterations all date from the period of his accession to the Deanery. I will briefly enumerate them—those completed, those in progress, and those in contemplation.

The original entrance into the church from the west end (rendered useless by the addition of the chapel called the Galilee, which was built by Bishop Pudsey in the reign of Henry the Second) has been opened out by the removal of the masonry by which the Galilee was separated from the nave of the cathedral: and in its stead massive oaken doors, ornamented with iron-work, have been introduced. By this alteration, a nearly continuous and uninterrupted view of the whole sweep of the building may be obtained by a person standing at the extremity either of the quire, if looking west, or of the Galilee, if looking towards the east. This view will be speedily improved by the "clearance" of the organ. The font, with its unsightly, unecclesiastical canopy, has been removed; a displacement at which all must rejoice who remember how miserably it harmonized with the stern dignity of the Norman architecture with which it was surrounded on all sides. It presented, besides, a still more decided objection: it interfered with the view which every one tried to obtain—standing as it did in the middle aisle of the nave, and intercepting the eye with its debased Italian canopies and capitals and columns and pinnacles. It would have been amusing, had it not been annoying, to notice how each successive visitor, as the verger lionized him over the building, endeavoured to discover some position at which he could obtain a view of the nave so as to understand its proportions, despite this obstacle of a font—and how, after many changes of posture, he was compelled to abandon the attempt. I have spoken freely of this annoyance—but I may be permitted to triumph over a defunct grievance. And I hope that those strangers who sympathize with me in its condemnation will enjoy their next visit more than they did their last. They will see a newly erected font, of Norman pattern, copied from that in Winchester Cathedral; and representing on its four sides a series of medallions on which are exhibited the leading incidents in the life of St. Cuthbert, the patron saint of the cathedral. I could wish that it had been placed, like its Winchester prototype, beneath the arch on the north side of the nave, instead of standing, as it does, in the middle aisle. To go on with the enumeration of the *acta*—(I shall presently speak of the *agenda*)—the heavy oaken work which supported the dial-plate of the clock at the end of the south transept, over the entrance to the Chapter House, has been removed; and the clock-face has been thrown back and inserted into the wall. This, doubtless, is an improvement, if the general effect only be regarded; but there was a character and a style about that oaken work which reconciled me to its incongruities. A more decided benefit has been conferred by the removal of the wooden work which cut off from the transept the aisles on each side of the quire; permitting the eye now to range from the extreme end of the Galilee to the extreme end of the Nine Altars—in other words, to take in the whole length of the cathedral. The woodwork, too, which cut off the aisles that run on the eastern side of the transept, both north and south, has been taken down—much to the improvement of that portion of the building and of the general effect of the whole interior.

The quire has come in for its share of alteration. The carved oak state-work, which formerly was placed over the seats of the prebendaries, has been recently thrown back; and two rows of additional seats have been gained by the insertion of a species of opera-box (I beg the Chapter's pardon, but really no more descriptive term occurs at the moment)—the gentlemen entering from the quire, and the ladies from the side aisles. Although this arrangement in some degree interferes with the style and character of the edifice, yet if room

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must be gained for the rapidly increasing demands of the congregation I see no method more convenient than that which has been adopted. The beautiful altar-screen at the eastern extremity of the quire has lately been restored at considerable expense; and although it is difficult to undo the mischief perpetrated by the Calvinistic deans of the Elizabethan era, yet even in its present condition, with its shorn beauties and its vacant canopies, it may enter into competition with any altar-screen in the kingdom. The wooden partition which formerly separated the shrine of St. Cuthbert from the chapel of the Nine Altars has been taken down;—a decided improvement to that most ornamented and elaborated portion of the whole building.

So far for the alterations which have already been completed. Some are now in progress—and some are soon to be commenced. Of the former, I will mention only the repairs of the Chapter House. Human skill cannot undo the past—nor can 1847 restore what 1597 ruined. The building, as it stood at that time, must have been an unique and exquisite specimen of Anglo-Norman architecture; but it was not “comfortable”—and it was ruined. I forbear to trouble you with any account of the ruthless cruelty of its demolition—for that may be read in all its heart-rending details (I speak as an antiquarian) in any guide-book; but I would only remark that the restorations of today can but ill atone for the barbaric demolition of the past. The unsightly fire-places have vanished;—the capitals and tracery which had been cut away for the introduction of the chimneys are being re-moved;—the string-course is being restored;—and in a few months it is probable that the Chapter House will have regained some of its primitive character. But it can never recover much that it has lost; its fan-like roof springing from its single central column,—the interest arising from the contemplation of the tomb-stones of its departed bishops and friars, whose recumbent effigies formed the pavement of the building.

But let me turn to a more cheering prospect. The Chapter which met last Friday resolved upon several alterations. The chief of these is the removal of the organ and the screen on which it stands. At present, the organ stands over the entrance into the quire;—it is soon to be placed under one of the arches on the north side of the quire opposite to the bishop's throne. The present screen, with its unsightly and most inappropriate carvings of apples, melons, and onions, is to be taken down—and its place supplied by one the size, character, style, and material of which are all open for consideration. I hope the Chapter will be guided to a right choice,—and come to no hurried or ill-advised conclusion. By this alteration, when completed, the visitor will be enabled to see the whole length of the building (which is now interrupted by the organ), and to grasp its proportions, so as to take in the symmetry of its component parts, and to understand it as a whole;—to see it, in short, as it was seen in the mind's eye of the original designer. You will, doubtless, with all success to the undertaking—and hope, with me, that the zeal of the present Dean and Chapter may bring it to a happy consummation. Much yet remains to be done—some things to be undone; but let us be grateful for the past and hopeful for the future.

**FINE ART Gossip.**—In the coming competition at Westminster Hall, in July next, it is confidently stated that few or none of our leading artists will take part. Experience, they say, on former occasions, has shown how little they can rely on the judgment or impartiality of those who take an active part in the executive of the Commission; and some details which have transpired in reference to persons and pictures have not tended to increase the confidence of the professional body. At present, we are in possession only of the names of Messrs. Sidney Cooper and Poole, Associates, and of Messrs. Lauder and F. Pickersgill, as competitors. A correspondent has supplied us with a few additional particulars respecting Mr. Collins, the painter,—whose death was announced in our last week's paper. He was born, it appears, in Great Titchfield-street, on the 18th Sept. 1787—became a student of the Royal Academy in 1807—and in 1809, obtained a silver medal for a drawing from “the life.” His

father was a native of Wicklow,—and the author of a poem on the Slave Trade. His mother was a Scottish lady.

Mr. Wilmshurst, of Foley-place, has just completed three stained glass windows for the Cathedral in course of building at St. John's, in the island of Antigua. The centre window is occupied by a full-length figure of St. John—simply apostolic and appropriate. The side windows are wholly ornamental,—and have a rich and pleasing effect.

The Royal Scottish Academy has just purchased from Mr. Noel Paton, for three hundred guineas, his picture of ‘Oberon being reconciled to Titania,’ now exhibiting in Edinburgh. Report speaks highly of it. It has been considered by competent judges one of the finest things ever produced in Scotland. Mr. Paton was the author of the caricature of ‘The Seizure of Roger Mortimer,’ executed in the competition for the Art-Union historical picture—of whose drawing we had at the time occasion to speak highly. The picture is to be exhibited in the coming season in London.

An interesting addition is about to be made to the portrait gallery of Sir Robert Peel, in an admirable transfer to canvas—just completed by Mr. Pickersgill, the Academician—of the face of Mr. Hallam, the historian.

It is painful to be obliged to add one more to the many melancholy instances which occur of a life passed in the exercise of letters or the arts failing to provide a competence for its cultivator or his dependants. An attempt is making to furnish some provision for the daughter (in bad health and straitened circumstances) of the late Mr. John Simpson, the portrait painter,—for many years principal assistant to the late Sir Thomas Lawrence,—by a raffle for a capital picture, the work of that artist, entitled ‘An Earth Stopper.’ The subject is a very characteristic half figure, with all the appointments of his office and dog to correspond, vigorously painted in a style approximating to that of Opie. There are to be one hundred shares, at one guinea each; and the subscription has been taken up by Mr. Stanfield and other members of the Royal Academy. The picture is to be seen at Messrs. Paul & Dominic Colnaghi's, in Pall Mall East.

A letter from Mossoul of the 16th December announces that Mr. Layard is continuing his researches among the ruins of Nimrod; where he has just discovered two palaces constructed, like those at Khorsabad, of unburnt bricks and covered within and without by marble slabs bearing inscriptions and figures. What is most striking in this new discovery, says the writer, is that one of the two palaces is precisely similar to that at Khorsabad—that the costumes of the personages represented on the walls are the same—and that the palace itself has been burnt and pillaged like that of Khorsabad. The other palace evidently belongs to an earlier era; as is proved by the fact that different portions of it have been employed in the construction of the first—the side bearing figures having been turned inside, and the reverse polished and freshly ornamented. The most ancient of the two palaces does not bear the traces of fire. A number of weapons, vases, and objects in ivory have been found among the ruins. Among other things, an obelisk in basalt has been brought to light, six feet high, in a perfect state of preservation, and ornamented with twenty-four bassi-reliefs, representing battles, sieges, elephants, rhinoceroses, camels of Bactria, and monkeys. This last discovery involuntarily recalls to mind the expedition of Semiramis to India.

## MUSIC AND THE DRAMA

**ROYAL ITALIAN OPERA, COVENT GARDEN,** established for the purpose of rendering a more perfect performance of the Lyric Drama than has hitherto been attained in this country. Under the Direction and Management of Mr. BEALE.

The Nobility, Gentry, and Patrons of Music, are respectfully informed that the Royal Italian Opera will Open the First Week in April.

Prospectuses to be had at the Box Office, Bow-street; at Cramer, Beale & Co.'s, 201, Regent-street, and at all the Libraries.

**SOCIETY OF BRITISH MUSICIANS.—GRAND CONCERT, HANOVER-SQUARE ROOMS, WEDNESDAY EVENING, March 3, 1847, in aid of the Funds for the Relief of the Distressed Irish, under the Patronage of the Irish Nobility and the Committee and Members of the Irish Society, 25, Suffolk-street, Pall Mall East.** Vocalists—Miss Bassano, Miss Dolby, the Misses Williams, Mr. Lockey, and Mr. Burdini. The Band will consist of upwards of Seventy Performers. Leader, Mr. Thirlwall; Conductor, Mr. W. Steadfast Bennett. Tickets, 7s. 6d.; Family tickets, to admit four, 12s. 6d.; and Reserved Seats, 10s. 6d., may be had at the Rooms of the Irish Society, at the principal Music-shops, and at the Hanover-square Rooms.

**HISTORICAL CONCERTS.—EXETER HALL.**—The Third Concert of the Series of Four Illustrative of the History of English Vocal Music, will be held on MONDAY EVENING, 12th, at Exeter Hall. Principal Performers—Miss Rainforth, Miss David, Mr. Mayners, Mr. W. H. Seguin, and Mr. Machin. The Chorus will consist of upwards of Five Hundred Members of Mr. Hulish's Upper Singing Schools, and the Orchestra of Mr. Wilby's Concert Band. Tickets: Reserved Seats, 7s.; Western Gallery, 3s. 6d.; Area, 2s. may be had of Mr. Parker, Publisher, 445, West Strand, and of the principal Music-sellers.

**MR. LINDSAY SLOPER'S SECOND SOIRÉE OF CLASSICAL, PIANO-FORTE MUSIC,** will take place at the BEETHOVEN ROOMS, 76, HARLEY-STREET, CAVENTISH-SQUARE, on WEDNESDAY EVENING, March 3. Mr. Sloper will be assisted at this Soirée by Miss Bassano, Herr Brandt, Messrs. Roussellot, Deloffre, and Pilet. Tickets, for the Second and Third Soirées, 15s. each; Family Tickets (to admit three to one Soirée), 12s. 6d. each, and Single Tickets, 10s. 6d. each, may be had of Messrs. Cramer, Beale & Co., 201, Regent-street, and of Mr. Lindsay Sloper, 7, Southwick-place, Hyde Park Square.

**LOVE'S ENTERTAINMENTS.**—Overflowing Houses.—Tenth Year in London.—Ventriloquism Extraordinary. CROSBY HALL, BISHOPSGATE-STREET. On WEDNESDAY, March 3. (No Performance on Friday, March 5, in consequence of a pre-engagement of the Hall for a Sacred Concert.) Mr. Love will present his Last New Polyphonic Entertainment, on a novel construction, with new and appropriate mutative costumes and appointments throughout. ‘A Christmas Party in the Olden Time.’ Love will represent, visibly and invisibly, the host and hostess, guests and servants. With other Entertainments. Begin at Eight. Tickets, 2s.; Gallery, 1s. On TUESDAY, March 2, Mr. Love will give an Entertainment at the ASSEMBLY ROOMS, HACKNEY.

## THE BEETHOVEN ALBUM.

WE resume our examination of this odd Miscellany at a point of musical interest far beneath the one at which we broke off; a four-part song by Herr Hering, of Bautzen, and a scrap of a violin solo by Herr Böhm, a Viennese violoncellist—the contributions immediately following Meyerbeer's. After these, another Herr Hering (of Zittau) puts in evidence a ‘Sanctus’ and a Canon (which we should call in English ‘a Catch’) on the word *C-a-f-f-e-e* (Coffee). The only criticism for such a curious offering is the exclamation of dear, serious Mrs. Siddons when she heard of the untimely death of some one as having taken place in his bureau—“Poor gentleman! how gay he there?” What a Coffee Catch has to do in a Beethoven Album is a question only to be answered by the Sphinx or the Grand Turk. An instrumental *Canone* by Herr Pitsch, an organist of Prague, is more to the purpose, though its subject wants the compactness essential to a good specimen of this order of writing. Next, Herr Sponholtz, organist at Rostock, lets us know that he has composed a sonata in c minor by giving us the subject of its *scherzo*,—which, to us, seems no subject at all. The subsequent pair of contributions are better: a short vocal requiem by Herr Wiss (of Spire); and eight bars of solemn organ melody by Herr Höpner, organist of the Kreuzkirche at Dresden. To these follow a clever setting of Goethe's ‘Abendlied,’ from the papers of Herr Häser; a few bars from an overture to ‘Fiesco,’ by Herr Wahle (of Berlin); a short *adagio* for flute solo, by a more famous artist, Herr Fürstenau (of Dresden); and another clever four-part song by Herr Markull, organist at Dantzg. We may remark, indeed, that some of the most individual contributions to the Album take this form. Can it be that the secret of instrumental composition is dying out in Germany? or that our cousins are beginning to discover how far they are behind the great Italians and the select English in what may be called pure vocal writing—and taking their measures accordingly?—The next item comes from a land which has contributed less to modern music than any other continental district, Holland perhaps excepted,—a pleasing song ‘An ein kind,’ with a somewhat too elaborate accompaniment, by M. Mendel, of Berne, born, however, a German, not a Swiss. Then, we have one of the few newly-turned *pièces d'occasion* which the Album contains, the following four lines, neatly set by M. Chélad:—

Passiez! Ces accords n'ont rien qui tente,  
Mais si par hasard quelqu'un les chante,  
Je prie alors qu'il chante bien bas  
Pour que Beethoven n'entende pas.

From the merit of this specimen, the reader will possibly form some conclusion as to the verses which we have not quoted. We pass hastily over the senseless scrap owning Herr Siewert (of Berlin) as its parent, and the sensible *fughetto* by Herr Geissler (of Zschopau), that we may admire the delicious absurdity of the next contribution,—from a great musician, too,—not naturalized, indeed, in Germany,—but who has given a masterpiece to the German stage. With a languishing sentimentality to which only a second-class French singer of romances could do justice, M. le Chevalier Spontini presents us with a setting of that threadbare ditty of poor old Sappho—

Blest as th' immortal Gods is he!!



The force of affectation can no further go! Herr Fischer, of Palermo (born a Viennese, however) offers something more suitable, in his setting of an Italian death-song. This, however, belongs to the over-elaborate school of writing. We have already adverted to the precious scraps from Beethoven's own note-books—some of which are new. After them, a four-voice canon, calling itself a "Toa-t," (one of the English words whimsically naturalized abroad), by M. Schnyder von Wartensee, may be mentioned as more florid than ingenious. Were it ever so exquisitely sung, the effects of the groups of four, against those of six, semiquavers, must be awkward and confused.—A smooth melody by Herr Goldschmidt (of Prague) succeeds: then an elegant and complete 'Elégie' by M. Onslow; who, like Meyerbeer, has comprehended that "grace and remembrance" on the present occasion, implied care and propriety in the offering—and has done his best.—A smaller person, Herr Richling, court-singer in Vienna, has "paid suit and service" in another fashion, by an elaborate setting of 'The First Kiss' of Herr Kartscher, in four parts;—a ditty which only lacks the execution of four pairs of "male moustachio'd lips" to make the effect perfect. Young Möser, of Berlin, transcribes a few bars from Beethoven's eleventh quartett;—next, Herr Kücken (whose pleasant *lieder* are beginning to be known amongst us) adds his quota to the really sterling contents of the book in a well written *scherzo*; and this is followed by a study for a bass trombone, by Herr Belcke,—who, if we mistake not, is a great solo player on that instrument.—Colonel Lvoff shows his loyalty (to the Czar) by printing here once again his grand Russian National Hymn; which will hand its composer's name down to posterity, as Commander-in-chief of Amateurs.—Herr Sechter (organist at Vienna) expatiates on a few bars from the 'Pastoral Symphony' in the legitimate organ style. Herr Gollmick, of Prague, more directly addresses "the manes" of the Master in a song—which, however, has more of Bellini than of Beethoven in its "ways and means." After this, our countryman Mr. Macfarren contributes one of the best canzonets in the volume,—to Shelley's 'A widow-bird sat mourning.' This (though we do not see its applicability to its situation) is in his best vein;—which, in song-writing, is very good indeed. The 'Impromptu' of Herr Krockner, of Krappitz, in Upper Silesia, may be ranked among the more shapely and substantial of the contributions. To this follows a fine piece of flourishing, by a composer whose name has been lost sight of since "the salad days" when we had to do with such ear-piercing pleasures as flute trios,—Herr Gabrielski,—perhaps M. Berbiguier excepted,—the most classical of writers for his instrument.—Our Gresham Professor "straight succeeds," with a canon by double augmentation to the well-known words 'Bright-eyed Fancy' (cruelly massacred by the German printers!). Chamberlain Von Driberg—attached, we are told, to the Prussian Court,—produces a two-part melody in thirds and sixths—up to the May Fair standard referred to in our former notice.—The song of Dr. Kastner, Alsatian born, now resident in Paris, shows his mixed blood,—being neither French nor German.—There can be no mistake with regard to M. Gustave Héquet's setting of M. Hugo's pretty 'Réveil.' It is "Boulevard all over"—of good quality, however. We are indebted to Herr Guhr, the redoubtable conductor of the Frankfort orchestra, for five pages of clever writing under the title of 'Impromptu' (*fait à loisir* being, as usual, left out). Next in order is a Dutch offering, by M. Berlin, "Professor of Composition,—Knight of the Order of the Oak Crown,—Honorary Associate of the Academy of St. Cecilia at Rome." Undismayed by this brave array of titles, we are sorry to say that his 'Nocturne' leads us to mistrust his powers as a Professor,—it being an awkward piece of patchwork from Beethoven's own phrases. Compositions of this order are, at best, rarely felicitous. The experiment was as thoroughly tried by M. Moscheles, in his *pasticcio* for three pianofortes, as it could be: yet even there the result was not worth the labour and ingenuity bestowed;—one of its composer's simplest studies having ten times its artistic value. Any child who came to learn, with half-a-dozen of Beethoven's scores and sonatas before him, could have produced something as masterly as M. Berlin, who professes

to teach. Far better is the Impromptu for the organ by Herr Köhler, of Breslau. The 'Souvenir' of M. Elwart, "Professor of Harmony at the Paris Conservatoire," is another of the comicalities of the book—a mere tune without a melody,—a romance guiltless of all romantic spirit, yet as frivolous as one of Auber's waltz *cabalettas*, which Professors of Harmony are bound to denounce as utterly trashy. M. Franco Mendes has transcribed a study for the violoncello,—Herr Raff, of Cologne, copied a moderate good march,—Dr. (*philosophicus?*) Pollmann, of Bonn, given a 'Good Night' song, which is commonplace rather than philosophical,—and Herr Hoven (the pseudonym of a Viennese amateur, if we mistake not,) a few bars of a fugue in instrumental quartett. We are glad to come to a real curiosity—a most ingenious canon by Herr Reissiger. The 'Salvum fac' of Herr Hahn, of Breslau, is also not misplaced here: neither is the 'Nachruf,' a four-part song by Herr Häser, singer to the court of Württemberg. But pages 215 and 216 exhibit editorial folly carried to its furthest point. For what reason but to fill pages would any person of discernment have admitted the contributions of the *Milles Milanolo*? As young ladies who play capitolly on the violin, we admire them with all our hearts:—but why a scrap of De Beriot's 'Rondo Russe' signed by *Mille*. Maria should have been thought worth printing, passes all comprehension. *Mille*. Teresa's choice of the 'Sleep' song from 'Massaniello' may have been offered less at hap-hazard; but not even by way of a far-fetched prettiness—as flowers strewn on the great man's tomb by children,—has either one or other page the slightest interest. Herr Barnbeck, a court musician at Stuttgart, (H. M. of Württemberg seems to have many,) gives a welcome *andante* for the violin and piano,—Herr Kuhe, whom we Londoners know, a lulling 'Idylle' or cradle-song,—Herr Hoppe, Protestant Cantor in Lower Silesia, a skipping and slight part-song,—Herr Walter, a Stuttgart composer, a *scherzo*, not without a certain form and cleverness,—Herr Nohr, of Meiningen, a Nuns' chorus, the fourth bar of which has as decided a touch of the French convent (by no means the holiest sanctuary in the world) as if it had been planned by Auber for the *Opéra Comique*.—Herr Wiegand, a teacher at Cassel, something more purely German, a song with words by Herr Dingelstedt. M. Vieuxtemps offers a short melody, broad and expressive in its forms, for violin with pianoforte accompaniment,—Herr Reinhold, organist of Nykerk, in Guelderland, a slow waltz, with that ancient theme which every schoolgirl was set to play thirty years since when the dangerous dance was first imported, to the downfall (as we have seen!) of English female virtue. The 'Marche Funèbre' of Herr Franz—a Vienna musician—is a better and more appropriate contribution; so also is the four-part canon of Chapel-master Müller, of Rudolstadt. The organ prelude of Herr Körner (print and music-publisher in Erfurt), wants measure;—no good composer ever patched together phrases of four, five, and two bars at random. We come to a more artistic piece of work in Herr Lange's setting of Arndt's 'Angel of Death'; which, though sombre, is tuneful,—the accompaniment ingenious, and, what is most to the purpose, complete. It has been reserved for Herr Tobias Haslinger, the well-known Vienna publisher, to perpetrate the greatest absurdity of all; his contribution being a 'Hommage à—Hector Berlioz.' This surely needs no comment!—A short contrapuntal movement by Herr Ulrich, of Weimar,—a prayer for female voices and organ, by Concert-master Schlösser, of Darmstadt,—a brief prelude by Herr Kühnstedt, of Eisenach,—are all better, though at best merely clever exercises. Herr Abenheim's part song 'In der ferne' amounts to a composition:—so does M. Benedict's 'Impromptu,' which, in fact, is an effective, though difficult, pianoforte study. Herr Kretschmar, of Dresden, affords a mediocre song; Herr Anacker, of Freiburg, a *corale* for male voices; Herr Berg, of Strasburg, an *andante mesto*, a good funeral march,—worth twenty pieces of affectation such as the 'Impromptu' by Herr Schnabel, of Breslau, who, as a trifler on the pianoforte is beaten hollow by Madame and *Mille*. Farrere, of Paris, a few pages later. Then, Liszt makes up a *fantasia* from the opening phrase of his Beethoven *cantata*; which, we repeat, justifies our belief that

when his meteoric wanderings are over, if it shall please him to set about it seriously, and content himself with less than the lion's share of difficulty, we may gain another composer. The *andante* by M. Léon Kreutzer, of Paris, and the *corale* of Herr Koehner, an organist at Stuttgart, bring us to one of the best compositions in the book—a short 'Requiem' by M. Halévy. To take off any oppressive sadness which it might have engendered, the Editor has immediately added a "token" from M. A. Adam—which is neither waltz, minuet nor mazurka, but a little of all three. M. Le Sueur, of Abbeville, then, is allowed to print eight pages of score,—subject a *bass song*—person the 'Wandering Jew'—such as a machine used to scoring, and wound down to the satanic stop, might be expected to produce. A distracted little movement *alla marcia*, for a stringed quartett, by Prof. Salzmann, of Vienna, closes the Album,—and sets the puzzled reader free to fall foul of the poor weary critic.

Why, indeed, it may be reasonably asked, has the latter bestowed so much time and space on what is essentially of such small value? For the sake of fair play. The disposition to reproach the English for indifference to Art, for neglect of departed greatness, and for bad taste in the manifestations of its gratitude and regret, is still too prevalent on the continent,—especially in the world of Music. Whereas London is the El Dorado of every exhibiting artist, there are few who visit us gifted with sufficient discriminating power heartily to forgive the absence of serenades, torch-processions, ribbons to blossom at the button-hole, and crosses to dangle at the breast,—and who do not, when returned home, speak worse of our attainments, means and desires than they deserve. We think this Beethoven Album amounts to a pretty clear case of "glass windows." Every one contributing ought, it is presumed, to have looked at it as something far different from one of the pic-nic books where a bead-roll of names is all that the publisher and advertiser want,—and the best and the worst wares get so thrown together that great pains or requisite effort on the part of the contributor is hardly to be expected. Yet, we have seen no pic-nic book fuller of egotism than this, nor more thickly stamed with trumpery. How few among the musicians seem to have bestowed a passing thought upon Beethoven,—how many to have advertised their own want of skill as well as of taste—will have been gathered from our catalogue, slight though it be. At the unlucky Bonn Festival, there was too much petty self-assertion—too large an effusion of anxiety to shine (Pischek singing in chorus making the exception), in place of that honest, hearty reverence which for the moment effaces the man in the object of his service. And we fear that those who were the least willing to help ought save themselves have been the least willing to forgive forgetfulness of etiquette, precedence, &c.,—faults arising from the hurry of the time, but which, if premeditated, only mirrored their own desire for prominence in the funeral procession. Sad, shabby egotism is this touchiness of those who are aggrieved, at a mighty man's burial, because "they got only a bad sight of the coffin while people who ought to have been in the background, &c. &c. thrust themselves forward to the grave side!" So much has been written or said of that affair that the remark is called for.—In its way, this Beethoven Album seems to us an illustration of human infirmity little less significant and vexatious to those who loving Music as an Art, are sorry to see it made a manufacture by the very persons who ought to know its nature best and to guard its dignity most jealously.

CLASSICAL CHAMBER CONCERTS. — What Mr. Sloper may be as a composer he has yet to prove, having heretofore only performed or produced trifles of his own writing. There is no doubt, however, that he is one of our best English pianists of any age; with plenty of time before him to add to his accomplishments. At his first *Soirée* he selected one of Beethoven's *solo sonatas*—some of Handel's harpsichord music—a prelude and study by Mendelssohn, to the clear and spirited execution of which we can bear witness—and Beethoven's Pianoforte Trio in *flat*. The last has not, we believe, been publicly given in London since Herr Rosenblain played it at one of Mori's Quartett Concerts. Mr. Sloper's reading of this—at once free, vigorous, expressive

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and delicate—was such as must have satisfied any musician. Strange to say, the violin (Mr. Willy) and the violoncello (M. Rousselot), though both more experienced players, were weaker and less decided than their comrade. The *Trio* contains two movements of rare beauty; we mean the *andante* and the *finale*,—the latter deserving a place in the foremost rank of Beethoven's *finales*. Nor must we omit to mention the second Razumoufsky Quartet, or the animated and fantastic movement which closes the Symphony in F, as proportionately increasing our obligation to Mr. Sloper for giving us the opportunity of hearing a fine work finely played.

Mr. W. S. Bennett's chamber music, on Tuesday evening, had a character of its own; the selection having, apparently, been determined by the taste of the player,—which leans towards elegance, volubility, and such evenness of finger as sets off the writings of the old masters rather than towards such force and fancy as the romanticists of the piano (with Beethoven at their head) demand. He played, among other music, the sixth book of Mendelssohn's 'Lieder,' charmingly—J. S. Bach's Sonata with violin in E major, which seems the favourite of the six—and Mozart's grand Duet in F minor, with Mr. Potter. The first *allegro* of this, which is almost Handelian in grandeur, was given unsteadily and on too small a scale. But Mr. Bennett made us amends by a varied *Chaconne* from Handel's 'Suite de Pièces,' which he performed with admirable clearness. He wound up the evening with some of his own compositions. The last, a *Rondo Piacetole*, is one of the most elegant compositions we have heard for many a day—among Mr. Bennett's happiest inspirations: and was executed with a grace and rapidity which few of his contemporaries could excel. At this, as well as at Mr. Sloper's *soirée*, Miss Dolby sang. This lady seems to make progress from season to season: and is at present the most attractive and highly-finished English songstress before the English public.

Two lines will suffice to mention that *Madame Duclen's Third Soirée* was held on Wednesday evening. As many more will serve to record our regret at the rumour that her brother—Herr David—has changed his purpose of visiting London this year.

**DRURY LANE.**—We do not remember many instances of English expectation being more highly excited than it was on the occasion of Mr. Wallace's 'Matilda,' performed, last Monday, to a crowded and sympathetic audience,—with every sign of success. If we mistake not, 'Matilda' is by no means the first play or opera which has been based on the story of the Peasant found in a remote corner of Bohemia, dreaming about a mysterious Lady (as all opera lovers do), who because of his preternatural resemblance to a lost Monarch, is beguiled into personating the same by an ambitious noble,—like *Claude Melnotte* is stricken by remorse in the moment of successful imposture,—further, saves his queen and country from foes at home and abroad,—and, finally, by his royal and reverential attachment, wins the former to ennobel him with the crown and her hand. Well treated, such a legend would offer good scope to the musician; but Mr. Bunn writes for the scene-painter, not the composer. Were his muse that of a Metastasio, it would little avail his collaborator so long as the leading idea is a *tableau*, a *procession*; a long perspective, or a close scene. There might be four or five grand musical situations in the critical places of this opera—the first *finale*, the second and third scenes of the *second act*, and the closing one of the third. Here, however, they yield little to the comic-triad. Here, however, they yield little to the comic-triad. Here, however, they yield little to the comic-triad.

poser save choruses without action—marches which must not stop till the blue men and the red women, and the yellow children are all in their places—and desperate recitatives, which (assuming the Poet to be a Metastasio) would call for a Gluck to set and a Pasta to sing them. Further, there is hardly any scene, be it ever so grand or solemn—no juncture so breathless—in which we are not compelled to pause and cry with the *Clown*, "What hast here?—balance!" To point out the impropriety of these in grand opera, so long as pit, boxes, and gallery "cry *encore*!" to whatever Mr. Harrison warbles, is somewhat hopeless;—nevertheless, we must insist that such admixture, by perpetually retarding the interest, and turning aside the audience from the story to the

singer, must be felt as a heavy drag on the constructive power of any composer, and tend to the neglect of his labours so soon as the gloss shall be worn off "the pretty tunes to the pretty words" and the disproportion and weakness of the structure have become apparent. Where are 'The Daughter of St. Mark,' 'The Enchantress,' 'The Brides of Venice,' 'The Crusaders,' and half-a-dozen grand operas which we could mention, all on capital stories?—Buried under their stage-finery and their ballads.

Thus much—and not a word too much—in support of Mr. Wallace; whose power has been weakened by the mistaken proceedings of the *librettist* to a degree of which he himself is probably unaware. The anxiety, too, attendant upon the production of a second work must be allowed for. In 'Matilda' it may be clearly traced in a general timidity of idea and over-elaboration as to detail. The overture is long and ambitious; commencing picturesquely, but wandering vaguely away into passages which are every one's property—and the score clogged, rather than clear. With regard, generally, to his instrumentation, Mr. Wallace does not seem, as yet, to have found "the style" of which we judged he was in search while listening to his 'Maritana' [*Ath.* No. 943]. There is a want of contrast, simplicity and transparency in almost all the concerted pieces: and the instruments are for ever in the way of the voices. That this arises from want of experience, rather than want of power, 'Matilda' affords proof in the long introduction to the *Queen's aria* in the second act, and in the passage *à due*, 'My life to him I owe,' in the third,—which last is beautifully and delicately instrumented. Then, as regards first ideas: with the exception of the first ballad, sung by *Matthias*, 'The Prophet his standard was rearing,' there is not one solitary tune, among the half score of ballads, which will bear comparison with our old 'Vauxhall songs'—not one melody which is either English or Irish. All are made up of Italian *cantabile*, of Tyrolean intervals (need we describe these?), of *barcarolle* and *palacca* phases, indiscriminately applied to words calling for not a touch of "local colour." We are not, in these strictures, hypercritical—but trying to assist Mr. Wallace in selection. The attempt is proved to be worth making, by the *Trio* for male voices, the *Duet* already adverted to, and the *Chorus*, 'For those who thus presume,'—all in the third act; in each of which there is a fragment of the true stuff out of which works of Art, not manufactures, are made. Mr. Wallace now stands at the point where he is well able to choose whether he will become an artist or remain a manufacturer.—A word remains to be said with regard to the performance. Miss Romer, as *The Queen*, sang her very best—with considerable vocal delicacy added to her usual force of expression. The delivery of her *Romance*—in the third act—was excellent; and she led off the final *rondo* with due spirit and accent—running somewhat too wild in its *roulades*. She seems to us to bring additional study and accomplishment to every new part which she undertakes. Mr. Harrison, as the false *Ladislaus*, must have had his fill of ballads. He sang the same with great finish—especially the one, 'Gone is that calmness'; but never before were even his vowels so "rhymed and twirled." He acted, as he always does, carefully—in the last scene, well. Mr. Weiss was heard and seen to advantage, as a peasant friend of the Pretender. Mr. Borani, as the wicked lord, produced certain unrehearsed effects of discord, by singing pertinaciously out of tune the whole evening. The chorus and the orchestra were feeble, and more than once wavering. Three of the scenes are admirable and picturesque: the moonlight bivouac at the end of the first act—the bridge at Prague in the second—and the Grand Hall in which "Pride is quelled and Love is free" (as the last Minstrel sang), in the third. There is a show of luxury, too, in the procession: but a large portion of the costumes might have been contributed by Rosemary Lane or Richardson's show;—and this in an opera where story and music are spoilt for the sake of spectacle is by no means to be forgiven.

**PRINCESS'S.**—If even Mdle. Jenny Lind is hardly allowed to be successful as *Norma* by those who have seen Pasta, Malibran, Grisi, and Miss Kemble in the part, how great is the mistake of an artist like Miss Bassano, with a voice unfitted for the occu-

pation, to attempt a task so arduous at a minor theatre! Nor was it much wiser in Miss Anne Romer's friends and instructors to "bring her out" as the *Adalgisa* of the opera thus treated. For us, then, the young lady did not make her *début* till she appeared as the heroine of Mr. Balfe's lightest and prettiest opera, 'The Four Sons of Aymon,'—that work which has turned half the heads of classical Germany. In this musical comedy, (for powers as an actress no less than as a singer are required in it,) Miss Anne Romer does herself great credit, and justifies high expectation. Her stage deportment is excellent—easy, unembarrassed, and gentlemanly. Her articulation is good. Her voice has "the blessed gift of youth," with power enough to come;—and she wisely refrains from straining it. She is firm, too, and ready in her music. In short we can hardly give her higher praise than by saying that she reminds us of Mdle. Darcier of the *Opéra Comique*, the original *Hermine*,—now one of the most charming and complete artists of her own, or of any, day.

**LYCEUM.**—A new burlesque was produced at this theatre on Monday night, called 'The Enchanted Forest'—adapted, by Mr. Dance, from the German story of 'The Enchanted Knights; or, the Chronicles of the Three Sisters.' The subject (from *Museus*) is remarkable for its fantastic richness and its simple and ingenious construction. The three daughters of a covetous old Count are married to three princes,—who are compelled by a wicked enchanter to assume the form and nature of a bear, an eagle and a dolphin. The charm, after many years, is broken by the valour of the Count's son,—who likewise rescues from enchantment a young and beautiful princess, sister to the princes, and marries her. In the burlesque, the old Count is played by Mr. Keeley—his son by Mrs. Keeley—the *Sisters* by the Misses Villars, Daly and Bromley—and the *Enchanted Princes* by Wigan, Bellingham and Kinloch. The character sustained by Mr. Meadows (a good magician disguised as a serving man) is an interpolation. The dialogue is smartly written in some parts—but falls off towards the close. The incidents have much sameness;—in that partaking of the character of the original. The appointments are good:—and the piece was announced for repetition to the perfect satisfaction of the audience.

**MUSICAL AND DRAMATIC GOSSIP.**—We once again call our readers' attention to the grand concert which the *Society of British Musicians* is about to give on Wednesday next in aid of the Irish relief subscription. The programme is well-selected and moderate in length. The concert for the High-landers has been postponed till Friday next,—that it may not clash with the performance at the Opera House. But our reminder has a double interest. We would have those who take an interest in these concerts show that they appreciate the munificence of the musician on a later occasion,—we mean that of the concert to be given for the family of Mr. Kearns on Wednesday fortnight. All who have been in the habit of profiting by such liberality in aid of their favourite charities should remember that they are his debtor, and discharge the obligation to the widow and the orphans.

Since we mentioned a concert held in a railway station-house, we have learnt from a contemporary of meetings in a yet more remarkable locality. These are the *symposia* of 'The City Amateur Glee Club'; which are held, we are told, "in a neatly fitted up concert-room, formed of one of the arches supporting the Blackwall Railway as it passes over Crutched Friars,"—a place of pleasure very nearly as whimsical as the garret of Thomas Britton, the small-coal man, to which the Leinsters and the Fal-mouths of the last century disdained not to climb in quest of their classical chamber music.

We have to record a musical calamity or two. The first is the recent destruction by fire of the Opera House at Pesth; the same theatre, if we mistake not, for which 'The Ruins of Athens' was written by Kotzebue and Beethoven.—A like disaster, we observe, has befallen the Italian Opera House at Constantinople.—The recent signal failure at Trieste of Miss Edwards must also be recorded, in justification of our past criticisms.

Private letters from Florence speak in high praise



of the success there of Miss Lucombe. Her voice, it is said, has been *authenticated* as one of the most brilliant and promising in Italy by the *dictum* of the amateur composer Prince Joseph Poniatowski. Before she left England, this young lady had energy and *intention*; which, indeed, as many returned travellers show, can hardly be taught by foreign study. They may be refined, however: and for Art's sake, and for the credit of England, we trust that in the present instance refinement may keep pace with development. We heard too, not many days since, of great success recently won at Rome by a young French lady, Mdle. La Grange, eclipsing that of a rival *donna*, Madame Montenegro: in return for which, Gossip Rumour adds, the angry Spanish lady treated the public and her manager to a caprice or two worthy of the old days of La Gabrieli. —The foreign papers continue to speak in high praise of Miss Hayes, who has carried her success from Milan to Venice. They mention, further, "that one more great singer from the family of the Garcias" has appeared at Paris, in the person of Signora de Mendi; and that Signor Morelli, the *Bide-the-Bent* of the first English and Parisian cast of 'Lucia,' has gained a great success for Verdi's 'Attila' in Madrid. —Here, without meaning it, have we mentioned the names of three English, one French, and two Spanish ladies as aspiring to prominent places in the great musical theatres of Italy. How strangely would such a state of affairs puzzle the Grays, Walpoles, and Middlesexes of the year 1747 could they revisit the world of opera singers!

We observe that the *Théâtre Historique* of M. Alexandre Dumas has opened at Paris with a drama in five acts and fifteen *tableaux* on 'La Reine Margot.' The performance lasted six hours! Are the French about to imitate our "English fashions" in other sports than those of the Jockey Club and the Bois de Boulogne?—The translation of Michael Beer's 'Struensee' is also in preparation, to be given with the new music by Meyerbeer.—M. Vizzanti, the new manager of the *Odéon*, is said to be preparing a translation of the *Alcestis* of Euripides, with choruses by M. Elwart.—The Third Concert of the *Paris Conservatoire* seems to have yielded nothing for remark save the violoncello playing of M. Théodore Pixis.

Madame Viardot Garcia is described as having won new triumphs (and a serenade) at Berlin by her admirable acting and singing in German of the part of Rachel in 'La Juive.'—Herr Truhn has been there producing a *cantata* with choruses, solos, &c., on Goethe's ballad of 'The God and the Bayadere.'—The repetition of essays at composition in this form is now too constant to be overlooked, as one of the most interesting signs of the musical times.—Meanwhile, news of the comet-pianist—who but Liszt?—"has turned up" from Bucharest; where he has been playing with his usual success, on his way to Odessa and St. Petersburg.

The following note from a correspondent calls for no introduction:—

"A passage in your first notice of the Beethoven Album, with regard to the great Composer's second thoughts, would not have been the worse for an illustration—an anecdote. Let me offer them. No reader of the 'Notizen' of Ries and Wegeler will forget what the former there narrated:—how one bar, wondrously enhancing the effect of the commencement of an *adagio*, was added to the *Grand Sonata*, Op. 106, while that work was passing through the press. A recent discovery, made on the occasion of the great Aix Festival, is, on the other hand, a warrant for a fancy I have often indulged, —that Beethoven may be sometimes credited with peculiarities of which he never dreamed. No one can have overlooked the curious redundancy of two bars in the *Da Capo* to the *minuetto* of the c minor Symphony: the phrase twice repeated—passing, with such admirers as will find a reason for every vagary of omission or commission, for a happy touch purposely thrown in to perplex and heighten the suspense of that most striking climax. It proves, now, to have been merely a misprint. The MS. score of this immortal work by good chance fell into the hands of Dr. Mendelssohn-Bartholdy:—and he, seeing intimations of erasure, caused the movement to be performed at the Aix Festival without the two bars. Upon this, Dr. Schindler,—who, strangely

enough, seems to assume that no one has a right to know anything about Beethoven but himself.—published an angry attack in one of the artistic journals of Germany. Dr. Mendelssohn—whose caution, as the *Athenæum* remarked in noticing his edition of 'Israel' [No. 982] is equal to his clear-sightedness—addressed MM. Breitkopf and Härtel, the publishers of the original edition, begging them to search in their archives whether any proofs, or letters with regard to proofs, of this composition had been preserved. This was done—and with a result hardly to be hoped for. Precise directions were found, in a letter from Beethoven, for the correction of this slip of the pen by the omission of these very two bars.—So that a crudity with some—with others a recalcitrant beauty—perishes for ever! Who can help earnestly wishing that the close examination of Beethoven's original scores, proofs and correspondence might not stop here? His singularities are not matters for any one to intermeddle with or correct according to his caprice,—but they call for minute and respectful examination: and every year, it will be remembered, makes the task more difficult."

#### MISCELLANEA

*Paris Academy of Sciences.*—Feb. 15.—M. Pélouze read a paper on nitrates: and M. Laurent one on the action of alkalis upon polarized light and the animal economy.—M. Serres communicated to the Academy the details of several experiments with ether on rabbits.

*The Grenville Library.*—The concluding portion of the library of the Right Hon. T. Grenville, has been deposited, according to his bequest, in the British Museum. The time occupied in the removal was five days,—the number of books being 20,300 volumes. In value, on account of their excellent condition, magnificent binding, and extreme rarity, they are estimated at 100,000*l.* To give only a slight idea of the value of this acquisition to the British Museum, for which a special room has been provided, a notice of one of the books will suffice. The first is the *Biblia Sacra Latina*, upon vellum, the first edition of the Holy Scriptures, and the first book printed with moveable metal types by the inventors of printing. This book was printed at Mentz, by Gutenberg and Faust, between the years 1450-5, and is executed in double columns, in imitation of the choir books of the period. The cost of getting up this work was so great that Schoeffer, the son-in-law of Faust, states in 'Tritheim's Chronicles' that 4,000 florins were expended before twelve sheets were finished. The Bible is known as the Mazarine Bible, on account of a copy having been discovered in the library of Cardinal Mazarin. It is so scarce that but four copies upon vellum and fourteen upon paper exist, nearly all of which are in public libraries. With regard to the value of the book, it may be stated that one upon paper fetched, at the sale of the library of the Duke of Sussex, 190*l.*—*Globe.*

*Inhalation of Gases in Surgery.*—The following letter has been addressed by Dr. Wells—the first discoverer of the scientific application of intoxication as the means of rendering the body insensible to pain—to *Galvani*:—"As you have recently published an extract from the *Boston Medical and Surgical Journal*, which recognizes me as the discoverer of the happy effects produced by the inhalation of exhilarating gas or vapour for the performance of surgical operations, I will now offer some suggestion in reference to this subject. Reasoning from analogy, I was led to believe that surgical operations might be performed without pain by the fact that an individual when much excited from ordinary causes may receive severe wounds without manifesting the least pain—as, for instance, the man who is engaged in combat may have a limb severed from his body, after which he testifies that it was attended with no pain at the time; and so the man who is intoxicated with spirituous liquor may be treated severely without his manifesting pain, and his frame seems in this state to be more tenacious of life than under ordinary circumstances. By these facts I was led to inquire if the same result would not follow by the inhalation of some exhilarating gas, the effects of which would pass off immediately, leaving the system none the worse for its use. I accordingly procured some nitrous oxide gas, resolving to make the first experiment on myself by having a tooth extracted; which was done without any painful sensations. I then performed the same operation for twelve or fifteen

others, with the like results. This was in November, 1844. Being a resident of Hartford Con. (U.S.), I proceeded to Boston the following month (December), in order to present my discovery to the medical faculty,—first making it known to Drs. Warren, Hayward, Jackson, and Morton; the two last of whom subsequently published the same, without mention of our conference. Since this discovery was first made, I have administered nitrous oxide gas and the vapour of ether to about fifty patients:—my operations having been limited to this small number in consequence of a protracted illness which immediately ensued on my return home from Boston in January, 1845. Much depends on the state of mind of the patient during the inhalation of gas or vapour. If the individual takes it with a determination to submit to a surgical operation, he has no disposition to exert the muscular system; whereas, under other circumstances, it seems impossible to restrain him from over exertion—he becomes perfectly uncontrollable. It is well to instruct all patients of this fact before the inhalation takes place. The temperament and physical condition of the patient should be well marked before administering the vapour of ether. Persons whose lungs are much affected should not be permitted to inhale this vapour—as serious injuries have resulted from it in such cases. Nitrous oxide gas or protoxide of nitrogen is much less liable to do injury, and is more agreeable to inhale, producing at the same time equal insensibility to all painful sensations. It may be taken without the least inconvenience by those who become choked almost to strangulation with ether. In fact, I have never seen or heard of a single instance where this gas has proved in the least detrimental. This discovery does not consist in the use of any one specified gas or vapour: for anything which causes a certain degree of nervous excitement is all that is requisite to produce insensibility to pain. Consequently, the only question to be settled is, which exhilarating agent is least likely to injure the system? The less atmospheric air admitted into the lungs with any gas or vapour the better—the more satisfactory will be the result of the operation. Those who have been accustomed to use much intoxicating beverage cannot be easily affected in this manner. With cases of dislocated joints, the exhilarating gas operates like a charm. All the muscles become relaxed; and but a very little effort will serve to replace the limb in its socket: and while the aspiration is being performed the muscles do not contract as when in the natural state, but are as easily managed as those of a corpse."

*Curious Discovery.*—An interesting discovery was lately made in the district of Bec Hellouin. In levelling the area of the old church of the Abbey of the Benedictines of Bec Hellouin, Captain Germain, who directs the works, discovered a leaden coffin, containing bones and fragments of silver lace, and on which was engraved the following inscription:—  
Ossa Illustrissime D.D. Mathildis,  
Imperatricis infra majore altare reporta,  
2 Mart. 1684, in eodem loco collocata  
Eodem mense et anno.

Mathilda was the daughter of Henry I, King of England and Duke of Normandy, widow of Henry V, called the younger; Emperor of Germany, and mother of Henry II, also King of England and Duke of Normandy. She was the granddaughter of Mathilda, wife of William the Conqueror. She died at Rouen in 1167, and was buried in the church of the Priory of Notre Dame-du-Pré, near Bonne-Nouvelle. The following epitaph was placed on her tomb:—

Ortu magna, viro major, sed maximo paris,  
Hic jacet Henrici filia, sponsa, parens.

According to the records of the Abbey of Bec Hellouin, the remains of Mathilda had been transferred from the Priory of Bonne-Nouvelle to the Abbey of Bec, and deposited in the sanctuary opposite the altar. In the year 1681, when the monks of the Bec erected the magnificent altar which, since 1793, decorates the sanctuary of the church of St. Croix de Bernay; the ground was excavated for the purpose of laying the foundation of that altar, and the remains of the Empress Mathilda were found inclosed in an ox hide. They were then placed in the leaden coffin lately discovered, and which was buried near the great altar.—*Moniteur.*

TO CORRESPONDENTS.—J. E. H.:—Stumping Chalk-C. P.—C. J. C.—R. A.—received.

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### INDEX.

Acetates	Changes, chemical	Flowers	Limes, juice of	Pickling cabbage	Soda—carbonate—in
Acetic acid	Charcoal	Flowers, their effect	Linsed	Pine-apples	rocks—in plants
Acids—acetic—ben-	Coal—absorbs am-	Fluorides	Litharge	Plants, composition	in soils—nitrate—
zoic—carbonic—elec-	monia	Fluorine	Liver	of death—decom-	sulphate
tric—humic—lactic	Charring	Food of animals—of	Loss of manure	of carbonic acid—	Sodium—chloride
nalic—muriatic	Cheese	plants	Lucerne	effect on the air—	soft water
nitric—oxalic—phos-	Cheltenham salts	Formation of seed—	Lungs of animals	food of growth of	Soil, colour of—
phoric—pyroge-	Cherry-tree gum	of plants	Loss of manure	nutrition of—their	Soil, colour of—
neous—silicic—sulphu-	Chlorides—calcium—	of soils	Malting	elements	Soil, colour of—
rous—sulphurous	gold—magnesium—	Freezing, effects of	Malt	Flaster stone	Soil, colour of—
uric—organic—test	potassium—silver—	Freezing of water	Malt	Ploughing, subsoil	Soil, colour of—
Action of plants on	sodium—zinc	Fruit, ripening of	Malt	Pond mud	Soil, colour of—
the air	Chlorine	Fruit, ripening of	Malt	Poppy seed	Soil, colour of—
Active principles	Chyme	Fruit, ripening of	Malt	Potash, bitartrate—	Soil, colour of—
Adulteration of guano	Circulation of the	Fumigating by chlo-	Malt	carbonate—caustic—	Soil, colour of—
in blood	blood	rine	Malt	in plants—in soil	Soil, colour of—
Affinity, chemical	Cider, carbonic acid in	Fumigation by sul-	Malt	in plants—in soil	Soil, colour of—
After-damp in mines	Citric acid	phur	Malt	in plants—in soil	Soil, colour of—
Air contains carbonic	Citric acid	Pungent from water	Malt	in plants—in soil	Soil, colour of—
acid—contains water	Citric acid	Gas	Malt	in plants—in soil	Soil, colour of—
—flammable—clay—	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
necessary to life—in	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
composition—resists	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
compression	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Alabaster	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Albumen	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Alc contains carbonic	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
acid	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Alkali, test for—vola-	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
tile	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Alkalies—vegetable	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Alloys	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Almonds	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Alum	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Alumina—phosphate	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
—silicic—in soil	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Alumina, oxide	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Ammonia—absorbed	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
by charcoal, &c.—	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
carbonate—fixing	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
of—muriatic—phos-	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
phate—sulphate—	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
urate of ammonia	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Ammoniacal liquor	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Analysis	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Animal heat—ma-	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
nures—in principles	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
proximate—substanc-	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
es	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Animals, breathing	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Aquafortis	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Argol	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Artichoke, Jerusalem	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Arrow-root	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Asbes—of coal—lixi-	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
viated—of plants—of	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
sea-weed—of wood	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Atom	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Attraction	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Autote	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Barilla	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Barley—barley straw	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Base	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Batatas	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Bay salt	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Bean, field	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Beans, kidney	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Bean straw	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Beech ashes—nuts	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Ber—beet-root sugar	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Bell metal	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Bile	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Biliary compounds	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Biphosphate of potash	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Bitartrate of potash	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Bittern	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Blanching by chlorine	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
—by sulphur	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Blood	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Blubber	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Bones	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Bones and sulphuric	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
acid	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Brass	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Bread	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Bricks	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Brimstone	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
British gum	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Bromides	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Bromine	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Buckwheat	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Burning—lime—in	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
plants	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Burnt clay	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Butter	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Cabbages	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Calamine	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Calcium	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Calcium, chloride	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Calomel	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Candle, burning of	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Cane, sugar	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Carbon in plants	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Carbonate—ammonia	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
—iron—lead—lime—	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
magnesia—potash—	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
soda	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Carbonates decom-	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
posed by acids	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Carbonic acid gas	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Carbonic acid neces-	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
sary to plants	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Carbonic oxide	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Carburetted hydrogen	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Caracens	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Carrot	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Cassine	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Castor oil	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Caustic potash	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Cellars, foul air in	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—
Chalk	Citric acid	Gas, coal	Malt	in plants—in soil	Soil, colour of—

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Florists' Journal

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pared with that of former

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Gardens, to lay out

Heaths, Cape, select

Heating, Polmaise

Heating Winchester Church

Heating, to keep boilers from

incrusting

Heating rooms, economy in

Horticultural Society

Horticultural Society Garden

reading-room

Incrustations, to dissolve, by

Mr. Henry Paul, Leicester

Insects affected by weather

Irish Amelioration Society, by

Mr. J. W. Rogers

Land for planting, to drain

Landlord and tenant

Landscape gardening

Lawn, shrubs for

Mangold wurtzel, to sow

Manure, fixed from urine

Manure, nitrate of soda as

Mousse-trap

Nectarine-trees, to prune

Orchids, sale of

Parsnips and beans

Patagonian salt

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Pens, remarks on

Plants, Alpine

Polmaise heating

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Potatoes, good sorts of

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tumn, by Mr. C. J. Perry,

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1842	32	1000	48	4	0	124	16	0
1842	48	1000	34	5	0	66	14	0
1844	40	1000	32	0	0	35	8	0
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